

GUARDIAN

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THE BORDER COMES HOME

How Mayor Newsom's policies are tearing apart families, sending kids to federal prisons and creating a climate of fear in immigrant communities. By Sarah Phelan p10
Immigration rally at San Francisco City Hall. | PHOTO BY LARS HOWLETT

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

I went to a nice suburban high school in a nice suburban town, and my friends were all middle-class kids, mostly white, who were all headed for college. But at some point during our four-year stints, every one of us got in trouble.

There were fights. There was pot. There was underage drinking. There was the bowl-three-games-and-run-out-the-door-without-paying plan. There was the time our poor Latin teacher fell asleep during a test and we all took our test papers and climbed out the second-floor window and ran off to a donut shop. Somebody shot out Mrs. DeLuca's window with a Wrist-Rocket one night, and I'm not telling who.

The assistant principal got involved; parents got involved; and on a relatively frequent basis, the police got involved.

That, I think, is fairly typical of teenage life — and it's why we generally don't treat teens who commit minor infractions as criminals. None of my friends ever went to jail. A couple of times it got as far as Judge Bettman's court, and he'd issue a severe lecture. But that would be the end.

I cannot imagine what it's like to be an immigrant teen in San Francisco these days.

There's a 15-year-old girl Sarah Phelan writes about in this week's cover

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drawing by Ursula Xanthé Young



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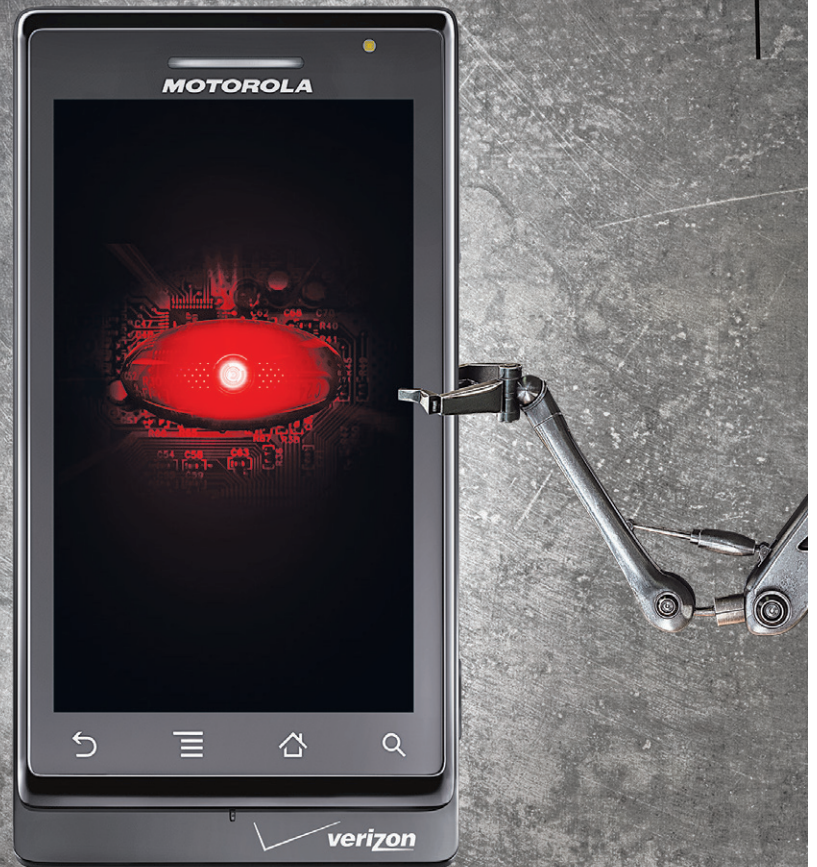
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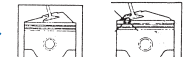
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11.11.2009

For the roughly 20,000 renters living in newer units, evictions can happen on a landlord’s whim.

EDITOR’S NOTES

CONT>>

story who got in a fight with her sister at school. Not a great moment in the history of adolescent behavior, but not such a big deal, really. Somehow though, the girl was referred to the Juvenile Probation authorities, who reported her to Immigration Control and Enforcement — and without warning, she was taken away from her family, her home, her school, her community, and whisked off to an internment center in Miami. From there, she could have been deported — at 15, to a country she left as a baby.

Imagine what it’s like to be 15, a San Francisco kid who’s always been an American, suddenly flown to Mexico, turned over to that country’s child protection service, and told that you’re home. Or to be told (without access to legal counsel) that you either have to turn in your parents (who will then be deported) or spend the next three years in prison or a foster home. And the only way to get back to San Francisco, where your whole community lives, is to come up with thousands of dollars (and how do you suppose a teen is going to do that?) to pay a smuggler to take you through a perilous desert border crossing where a whole lot of people die.

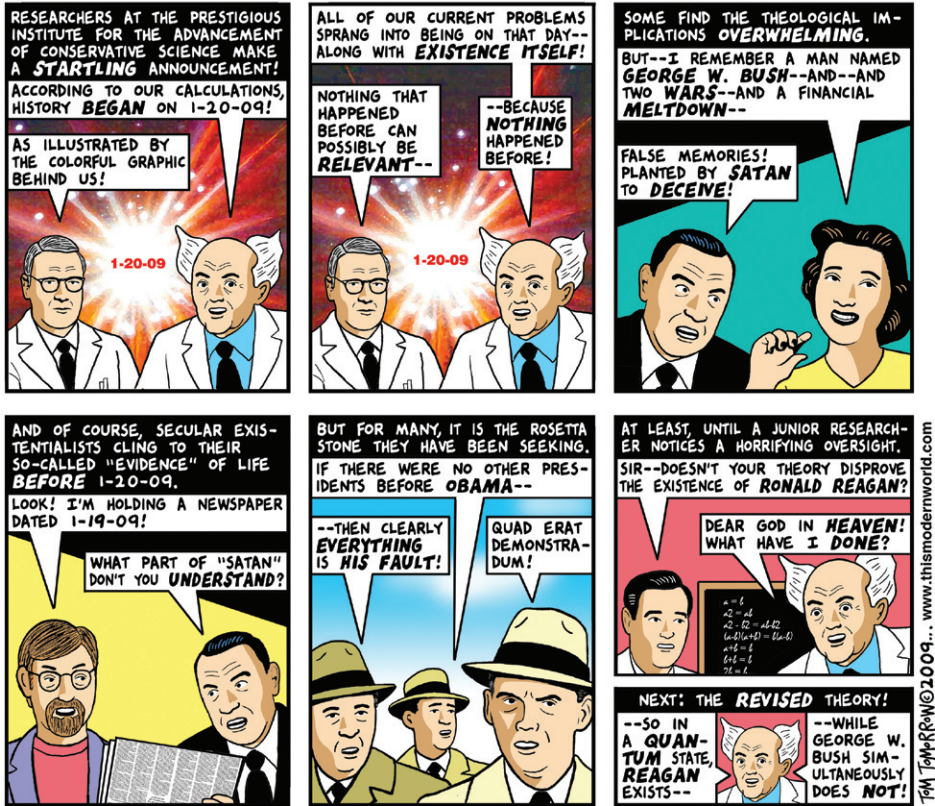
I can’t imagine it. It’s too awful. This is happening, folks, and it’s happening right under our eyes, thanks to Mayor Gavin Newsom and his approach to juvenile justice. This is the human side of the policy discussions over Sup. David Campos’ sanctuary legislation.

High school kids in San Francisco have to live in mortal fear — I’m not kidding, deportation can be a death sentence — every single day because they have brown skin and come from a family that may have entered the country without papers. I’m sorry — a kid who came across the border as a baby didn’t break any laws, and shouldn’t be punished for it.

And the “crimes” that are literally ruining these young people’s lives often amount to little or nothing — to the shit most of my friends did too, once upon a time. Except we were white. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



Newsom: support just-cause eviction law

EDITORIAL Mayor Gavin Newsom, reeling from criticism of his disappearing act last week and his failure to quickly reengage with San Francisco, has an opportunity to repair some of his tattered image, particularly among progressives, and mend fences with the majority of the Board of Supervisors. It wouldn’t even require a dramatic or ground-breaking step — all he has to do is agree to sign legislation by Sup. John Avalos extending eviction protections to roughly 20,000 vulnerable San Francisco renters.

The Avalos legislation clears up a lingering loophole in the city’s rent-control ordinance, a leftover piece of a bad deal that tenants were forced to accept when the city first moved to limit rent hikes 20 years ago. Back in 1978, with greedy landlords taking advantage of a housing shortage to jack up rents by astronomical rates, the supervisors and then-Mayor Dianne Feinstein were under immense pressure to pass some kind of control. But the

landlord-friendly mayor and at-large elected board were unwilling to do what Berkeley had done across the bay by setting permanent limits on how much landlords could raise prices. Instead, they approved a watered-down measure aimed largely at fending off a tenant initiative that would have gone further.

The deal capped rent hikes — but only for existing tenants, allowing landlords to raise rents whenever a unit became vacant. And, after the real estate industry whined that rent control would cause developers to stop building new housing in San Francisco (a dubious claim if ever there was one), the supervisors agreed to exempt all newly constructed housing (that is, anything built after 1979) from any rent regulations at all.

That housing is still exempt from rent control — and because the rent control law also includes eviction protections for tenants, the post-1979 housing stock is also exempt from those rules.

Most San Francisco tenants enjoy what’s known as “just-cause” eviction rules — that is, you can’t toss a tenant out on the streets without a reason. Failure to pay rent, of course, is legal grounds to send someone packing; it’s also okay to force a tenant out if the owner wants to move in.

But for the roughly 20,000 renters living in newer units, evictions can happen on a landlord’s whim — and one of the most dangerous problems is the lack of protection for people who live in a foreclosed building. Tenants in older, pre-1979 buildings have the right to continue to live in the property, under the same lease or rental agreement, after a sale or foreclosure. The Avalos bill would extend that protection (and the other just-cause protections) to all tenants in the city.

It’s hardly a radical idea — and given the boom in high-end housing construction in this city over the past decade (slowed only by the CONTINUES ON PAGE 6 >>

COMMENTS FROM SFBG.COM

TAKE THE PROFIT OUT OF POT

As someone who has made a fortune selling pot since 1964 and has helped your kids stop being alcoholics and Republicans, I fear I will now have to retire with all my ill-gotten gains that I haven’t had to pay taxes on to support your illegal wars and the lazy cops who go after pot users instead of real criminals (“Pot pioneers,” 11/4/09).

Take the profit out of it, and that will open the cops’ time to go out and find real bad guys who are molesting your children. Stop feeding your face with fast foods and watching your waist grow like a pot plant, and read the facts.

How many times have you heard of a barroom brawl — and when was the last time you heard of a pot-room brawl? When was the last time you heard of someone who died from smoking too much pot? The voters won’t stand by and let lazy cops bust us and take our land, and make lazy lawyers take our hard-earned money that supports the perverted legal system that makes money off the suffering of people who smoke or eat flowers just to deal with life’s daily problems.

greenbudstar

THE POT MAFIA

I don’t have statistics to back up this viewpoint, but in my observation, I’ve only seen Latinos and blacks actually arrested for marijuana use. When the white kids get stopped for possession, it’s usually confiscated and maybe they get a fine. I don’t believe marijuana causes as many societal ills as alcohol. In fact, I think the biggest ill associated with pot has been caused by criminalization. It has allowed a dangerous, gun-toting pot mafia to grow and given cops an excuse to lock up people of color, costing the taxpayers money. Prohibition of alcohol caused similar problems on a bigger scale back in the 20s.

squeezeboxgoddess

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EVICCTIONS

CONT>>

economic crash), the claim that tenant protections will doom new housing is demonstrably false. It would save vulnerable residents from losing their homes, protect people who live (through no fault of their own) in foreclosed properties, and restore a level of fairness to the local housing market.

The measure will almost certainly get six votes on the board, so the only real obstacle is the threat of a Newsom veto. The mayor should state publicly that he supports the measure and will sign it — which could be the start of a new, more promising chapter in Newsom's political career. **SFBG**

COMMENTS

CONT>>

CHOICES IN D6

Democracy is about having choices, folks ("The battle for District 6," 11/4/09). No earnest candidate should be dissuaded from running just because some people have already made up their mind. Moreover, with ranked-choice voting (as long as progressives run positive campaigns) it's entirely possible for a progressive victor to emerge from a field crowded with progressive candidates. Tim Redmond and Jane Kim agree that if Jane is going to enter the race, she needs to present a case that, on the issues that matter, she'd be a better supervisor. If she decides to run, she'll have no trouble presenting a strong case that she'll make an excellent supervisor. Her work particularly around restorative justice in school discipline speaks volumes for how she'd approach "law and order" issues in the Tenderloin in contradistinction to Theresa Sparks.

Julian Davis

FOR THE RECORD

Tom Tomorrow illustrated the Oct. 21 cover image for our 43rd anniversary special, "The California nightmare."

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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ELECTRIC SIX
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11/12 Roe

BURAKA SOM SISTEM
11/14 Mezzanine

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11/14 Cafe du Nord

FLOBOTS
11/17 Slim's

SOCIETY OF ROCKETS
11/18 Elbo Room



NEON INDIAN
11/19 Rickshaw Stop

PETER BJORN & JOHN
11/19-20 Great American Music Hall

THE FIERY FURNACES
11/20 Slim's

JAGUARES
11/21 Regency Ballroom



CAFE TACUBA
11/21 Fox Theater

SNOOP DOGG
11/21 The Warfield

FANFARLO
11/22 Amoeba Music, SF



IRATION
11/22 Great American Music Hall

WOLFMOTHER
11/23 Fox Theater

WARREN G
11/24 The Independent



DEL THA FUNKY HOMOSAPIEN
11/25 Great American Music Hall

PEACHES AMANDA BLANK
11/27 Regency Ballroom

TOOTS & THE MAYTALS
11/27 Fillmore

LESS THAN JAKE FISHBONE
12/3 Regency Ballroom



BIG D AND THE KIDS TABLE
12/11 Bottom of the Hill

THE ROOTS
12/15 Warfield Theatre



TEGAN AND SARA
3/5 Fox Theater

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Listen to the community

Obama and the feds make progress, but officials say more AIDS help is still needed

By Sarah Morrison
news@sfbg.com

The HIV/AIDS support community celebrated when President Barack Obama recently lifted the 22-year long U.S. travel ban against people infected with HIV. But officials say the federal government is still deaf to local needs and not making the best use of scarce resources.

The U.S. Conference on AIDS, held Oct. 29-31 at the Hilton San Francisco Hotel, attracted more than 3,000 AIDS treatment and prevention professionals and emphasized the unmet needs of the most at-risk communities.

"By extending the Ryan White Care Program and by lifting the ban, Obama has made a lot of people very happy," said Ravinia Hayes-Cozier, director of government relations for the National Minority AIDS Council, which sponsored the conference. "But we have to continue to do things differently here, to do things better, and to let the rest of the country know about the epidemic that is in all of our communities."

According to the Centers for Disease Control and Prevention (CDC), more than 56,000 Americans become infected with HIV each year — one every nine-and-a-half minutes — and more than 1 million people living with

HIV in the U.S.

Despite these figures, community workers said little movement has been seen on the domestic side in the last eight years and that federal funding often fails to fund the full range of services people need.

"The CDC wants to see deliverable results in the fight against AIDS, which is understandable," said Alfred Forbes, a holistic consultant who led a workshop at the conference on how support and quality of life services have been neglected. "But I believe it has come to the point where we have missed our missions. A lot of organizations are more in touch with the federal funding in their pockets than their own communities."

While Obama's 2010 budget request includes an estimated \$25.8 billion for HIV/AIDS activities, only 4 percent of that is allocated toward domestic HIV prevention, thanks to the emphasis on more traditional care services.

"In the early days of epidemic, most of the work was done by the community, and we would try everything," said Karl Knapper, a program manager at the SF-based nonprofit. "But while it's easy to look at results for providing care for people with HIV and AIDS, preventing it is very hard to prove — it's like trying to prove a negative."



On Oct. 30, President Barack Obama announced he was lifting the 22-year-old ban on HIV-positive individuals traveling into the United States during the signing ceremony for the Ryan White HIV/AIDS Treatment Extension Act of 2009. | PHOTO BY JEFFREY CROWLEY COURTESY OF THE WHITE HOUSE

An organization that understands this problem well is the San Francisco AIDS Foundation, an agency that offers one of the oldest syringe exchange services in the country, a program banned from receiving federal funds.

"There is proof this program is saving lives. Before these services were available, 16 to 19 percent of new HIV-infections were caused by sharing syringes. But now in San Francisco, less than 1 percent of new infections are caused this way," said interim vice president of programs and services Keith Hocking.

Of the 28,114 cumulative AIDS cases in San Francisco at the end of 2008, 94 percent were male, 4 percent were female, and 1 percent were transgender persons. Seventy percent of male AIDS cases were among men who have sex with men.

Yet when a San Francisco group working to prevent HIV transmission among all gay and bisexual men created what it thought was

a powerful publicity campaign five years ago, it got vilified in Congress and lost its federal funding. "We produced materials that we thought were appropriate for our constituents, and it was a disaster," said Kyriell Noon, executive director of the STOP AIDS Project. "They called it pornography and indecent. But to be perfectly honest, community norms when talking about sex are different in gay and bisexual communities."

"We have to meet the community if we are going to have any effect on the epidemic," Noon continued. "But there is a real disconnect between what we know is effective and what the government wants to fund."

The federally funded Ryan White Program, which covers underinsured individuals living with HIV/AIDS, got \$2.3 billion this fiscal year, a \$54 million increase over last year. While the CDC has increased funds for HIV prevention

by the same amount, many community-based organizations must rely on the San Francisco Department of Public Health to fund less traditional services.

In July of this year, SFPDPH allocated \$11.5 million for HIV prevention, with \$5 million coming from city and state funds. Dr. Grant Colfax, director of HIV Prevention and Research at SFPDPH, said community partnership is crucial when tackling the disease.

"We work closely with the community planning council and base our priorities on what communities want and need," he said. "But I really do think it's progressive to be able to hold ourselves accountable for the preventive methods we use. We do have to show it works."

"There are lots of different opportunities for funding, but we can't afford to fund everyone," said CDC spokesperson Nikki Kay. "Community-based organizations must apply competitively." **SFBG**

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“There is a real disconnect between what we know is effective and what the government wants to fund.”

Kyriell Noon, executive director, STOP AIDS Project

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, NOV. 11

Bernal Heights Democratic Club
Hear experts discuss solutions to the state budget and policy crisis with speakers who are involved in politics at state, city, and neighborhood levels.
7 p.m., free
Bernal Heights Neighborhood Center
515 Cortland, SF
(415) 826-1362

Counter-recruitment

Join CodePink, Veterans for Peace, and others at a U.S. Marines recruiting station to enter in a dialogue with youth considering enlisting, engage recruiters, and hand out information to promote peace.
Noon, free
MRS
64 Shattuck Square, Berk.
(510) 540-7007

“Sex, Drugs, and HIV”

Expert panelists explore the philosophy behind harm reduction, a behavioral model designed to decrease negative consequences of high-risk behavior such as drug use and unprotected sex. Presented by the San Francisco AIDS Foundation.
5:30 p.m., free
Women's Building
3543 18th St., SF
(415) 487-3071

THURSDAY, NOV. 12

ENR Planning

Get involved in planning future forums on environmental and natural resources issues.
6 p.m., free
Commonwealth Club
2nd floor
595 Market, SF
(415) 597-6700

Homeless Connect Health Fair

Berkeley Food and Housing Project hosts this health fair, which brings together local agencies to provide free health screenings, referrals, and on-site acute care, including seasonal flu shots for adults and children.
Noon, free
Multi-Service Center
2362 Bancroft, Berk.
(510) 649-4965
Friday, Nov. 13



Crisis in Honduras

Learn first-hand about the struggle for democracy and workers' rights in Honduras following the June 29, 2008 military coup. Israel Salinas from the United Workers Federation of Honduras reports on the struggle for democracy, including the recent demands of striking workers.
7 p.m., free
International Longshore and Warehouse Union Local
344 Berry, SF
(415) 826-1905

SATURDAY, NOV. 14

Fashion as protest

Discuss the political, environmental, and creative reasons for using fashion as a form of protest and learn basic hand-sewing and creative patching techniques. Bring clothes you'd like to patch; recycled patches available to work on.
2 p.m., \$10-\$20 sliding scale

New Valencia Hall, Suite 202
625 Larkin, SF
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Socialism Conference

Join the grassroots opposition to the pro-business agenda dominating Sacramento politics during the current budget crisis. Activists from the Bay Area will host panel discussions about the challenges we face and discuss the way forward.
10 a.m.-10 p.m., free
ISO Office
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norcalsocialism.org

SUNDAY, NOV. 15

Creating Radical Graphics

Attend this mini-conference for Bay Area political printmakers to reflect on recent campaigns and strategize for the future by defining the goals that unite political printmakers.
1 p.m.; free, donations accepted

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MONDAY, NOV. 16

Senior Care

Paul Hogan, an expert on senior care, hosts a discussion on care options as well as financial planning for senior care, being a caregiver to an elderly person, insurance options, and more.
4 p.m., free
San Francisco Senior Center
Aquatic Park
890 Beach, SF
(415) 441-6490 SFBG

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Inside Oaksterdam, Newsom's future, Maine same-sex marriage tragedy



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By Sarah Phelan
sarah@sfbg.com

Estella (a fake name she used to protect her identity) is a single mother of five who came to the United States from Latin America when her oldest daughter was a baby, hoping for a better future for her family.

But thanks to a shift in San Francisco's sanctuary policy that Mayor Gavin Newsom ordered last year, Estella's daughter — we'll call her Maria, now 15 — was seized by federal immigration authorities this fall, ripped from her family and community, and shipped to a detention center in Miami.

Her crime: she got in a fight with her younger, U.S.-born sister.

The experience shattered Estella's dreams and terrified her family, whom immigration experts describe as "mixed status" because Estella also has U.S.-born children.

It also convinced Estella to speak out publicly to try to convince Newsom that legislation that ensures due process for kids like her daughter is the right thing to do.

Last month, a veto-proof majority of the Board of Supervisors voted to support amendments to Newsom's current policy in an effort to make sure juveniles get their day in court before being hastily and needlessly referred to federal immigration authorities.

But the next day, Newsom vetoed the legislation introduced by Sup. David Campos, claiming it violates federal law. And now Newsom is refusing to debate the issue with Campos or meet with the community whose kids are at risk of being deported because someone in local law enforcement suspects them of being here without paperwork and accuses them of committing a serious crime.

Under Newsom's policy, which he ordered without public review in June 2008, city officials are required to refer juveniles whom they suspect of being undocumented felons to U.S. Immigration and Customs Enforcement (ICE) when they book them at Juvenile Hall.

Last month Newsom defended his policy, saying that the city's sanctuary ordinance, as originally conceived and adopted, was designed to protect law-abiding city residents.

"It was never meant to serve as a shield for people accused of committing serious crimes in our city," Newsom wrote in his veto letter.

His comments followed close on the heels of a *San Francisco Chronicle* editorial claiming the majority of these juveniles detained are subsequently found guilty of serious crimes.

Crossing the line

How Mayor Newsom's policies are tearing apart families, imprisoning and imperiling children, and creating a climate of fear in immigrant communities



A migrant rests at the Casa de Migrantes in Tijuana, Mexico, which provides warm meals and beds for up to 150 men over the age of 18 who have arrived at the border to attempt crossing into the U.S., as well as those who have recently been deported. | PHOTO BY LARS HOWLETT

But this is not true: the Juvenile Probation Department's 2008 statistics show that 68 percent of the young people arrested in San Francisco that year were found to be innocent.

And as Estella's story shows, under Newsom's policy, juveniles who have *not* committed serious crimes are at risk of being reported and detained for possible deportation.

This means a teenager — a 15-year-old girl in this case — could get dropped off in a country she last saw when she was a baby, with no family to meet and take care of her. These kids are at risk of being preyed upon by criminal gangs or "coyotes," often-unscrupulous human traffickers known to abuse and abandon young people during the perilous border crossing.

Most kids in Maria's situation would want to return to their U.S. home — to their parents, families, friends — the only community they know. But since the federal government has made border crossings increasingly perilous, to get back to the U.S. often requires several thousand dollars in smuggler fees — leaving teens open to harsh exploitation.

In other words, deportation — in Maria's case, for the crime of a fight with her sister — could be a sentence to years of forced labor, life in a violent gang ... or death.

BAD DAY AT SCHOOL

It's not clear how Maria got into the altercation at school with her sister; fights between siblings and friends in high school are hardly a rare or even terribly remarkable experience. But in this case, Estella told us, a school official reported her daughters' fight to a social worker, who brought a police officer to Estella's house for questioning.

As a result, Estella's daughter was taken to Juvenile Hall. A year ago, she would have had access to a lawyer, who would have helped sort things out. If the fight had been serious or violent, she might have been placed on supervised probation.

But thanks to Newsom's new policy, probation officers referred her to ICE and its agents swooped in, seized her, and shipped her to Miami.

Ultimately, a juvenile judge in San Francisco recommended Estella's daughter be put on probation — but by that time, Maria was already in

Florida, in a detention center run by a private company under contract to the Department of Health and Human Services' Office of Refugee Resettlement (ORR).

Detainees have no right to a public defender or free legal services. It's often hard for their families to find out exactly where they are, so detainees wait in detention for immigration officials to decide what to do next.

Maria was fortunate that ORR recommended temporary reunification. Immigrant advocates say that Estella's daughter is now back in the Bay Area with her family, but is still under deportation proceedings.

They note that one way parents can get their kids back from ICE is by giving up information — including the names, fingerprints, and addresses of other family members — to federal immigration authorities. But parents are not always willing to do that, especially if it could lead to other family members, including children, being deported.

As of press time, a super-majority on the Board of Supervisors is planning to override Newsom's veto of Campos' legislation at its Nov.

10 meeting. But the mayor has said he intends to ignore the Campos legislation — a posture that is not only legally questionable, but leaves immigrant parents facing the ongoing nightmare that their teens could get deported to a country they never knew for a crime they didn't commit.

Immigrant advocates cite the case of a 14-year-old boy who is under ICE removal proceedings after he brought a BB-gun to school, and a Mexican youth who was deported, even though the District Attorney's Office dismissed the robbery charges against him.

Patti Lee, managing attorney for the San Francisco Public Defender's Office Juvenile Unit, described how the feds recently snatched a kid outside juvenile court, even though the District Attorney's Office had dismissed his case.

"The kid was coming into court with his mother and the ICE agent had a photo of him, and grabbed him outside the building," Lee said. "His mom was hysterical and it was traumatic for our staff."

These are not isolated cases. ICE spokesperson Virginia Kice told us that 150 juveniles from San Francisco have been referred to ICE, and 114 have been taken into federal custody and transferred to detention facilities since Newsom ordered his policy change in 2008.

Immigration advocates say some of the kids have been sent to Yolo County, while others have been shipped to Oregon, Washington, Indiana, and Florida, making visits from family members, who may themselves be undocumented, extremely difficult.

Eric Quezada, an immigrant advocate and the executive director of Dolores Street Community Services, told us that while kids may try crossing the border to rejoin their families and friends, "lacking the serious dollars to come back, many are deported into extreme poverty or to be part of a gang."

Lee notes that federal immigration authorities have a duty to reunite children with their families. "But if the family is undocumented, its members are afraid to step forward, afraid to step into the Youth Guidance Center," Lee said. "So there are some children sent back to their alleged country of origin, without a family and resources. Because we can't track them, that may be a death sentence."

DEATH MARCH

As a volunteer with *No Mas Muertes* (No More Deaths), a humanitarian camp in Arizona, SF Pride member Molly Goldberg has seen firsthand

CONTINUES ON PAGE 12 »

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Immigration CONT.

what being deported and trying to cross the border means to immigrants in terms of loss of dignity and life.

Arizona has been an immigrant rights testing ground for years. Shortly after its creation as an agency, the Department of Homeland Security provided millions of dollars to build a wall blocking the easiest terrain, forcing border crossers into the most rugged and dangerous areas, Goldberg said.

"They are bottle-necking it so folks cross in the most difficult, deadly area," she said.

Since the wall went up, the numbers crossing have gone down — but numbers dying have gone up. Goldberg said 184 people have died so far this year. But the numbers of dead could be much higher. "Because of the vultures and other scavengers, bodies are gone pretty quickly," she said.

This year, Service Employee International Union Local 1021 organizer Robert Haaland accompanied Goldberg to the border. Haaland says what he saw convinced him of the need for Campos' amendment.

"I kept thinking about the Campos legislation in terms of seeing the impact of people crossing the border after being deported," Haaland said. He described a make-shift memorial to a 14-year-old El Salvadoran girl named Josseline whom smugglers left behind after she got sick from eating a bad can of tuna, according to her younger brother. He managed to cross the border, but Josseline died after wandering alone and without water in the border's dry and inhospitable no man's land for a week.

Others get left behind and die because they are wearing the wrong shoes and end up with badly blistered feet or are too weak to continue the grueling trek. Haaland recalled seeing water bottles that volunteers had left on the coyote trails but had subsequently been slashed, presumably by nativist vigilantes.

"The Border Patrol is using the desert as a weapon and harassing people who go to the border to give humanitarian aid," Haaland said.

That's where some of the kids Newsom has sent for deportation will wind up.

WHERE ARE THEY NOW?

Although Newsom has made it clear he intends to keep referring kids to ICE, their whereabouts and fate under his policy remains somewhat of a mystery.

Kenneth Wolfe, a spokesperson for ORR, which is responsible for detained juveniles deemed "unac-

companied" (a category they could be placed in if they refuse to divulge the whereabouts of undocumented family members in the U.S.) said he can't divulge their precise whereabouts because of juvenile confidentiality rules.

Wolfe told the *Guardian* that kids could be placed in juvenile halls or shelter-like facilities run by private contractors, depending on their crimes. He said ORR is required to report to Congress annually about the program, but the report for FY 2008-09 won't be available for a few months.

Nor will it show what the local community knows full well: that many deported kids cross back over the border to rejoin their families. Only now, because they have been deported, they are forced to go underground and are at risk if being recruited by gangs.

The federal government's Unaccompanied Alien Children (UAC) program was transferred from ORR to the Department of Homeland Security in 2003. "The program is designed to provide for the care and placement of unaccompanied

trauma as a result of their uncertain legal status and return to difficult life circumstances."

The report also notes that "UAC have indicated that, among other reasons, they leave their home countries for the U.S. to rejoin family, escape abusive family relationships in their home country, or find work to support their families in their home country."

ORR has approximately 7,200 UAC a year in its facilities, which are operated by organizations such as the U.S. Catholic Conference of

reunified with your family does not in any way change the fact that you are under federal removal proceedings. So you still have a very significant risk of being deported alone to your country of origin."

Having a documented parent helps a juvenile make the case for staying in the U.S. permanently, as does having grounds for asylum. Having siblings who are U.S. citizens or having been here since you were a small child does not significantly help someone's case.

But ending up in lockup can make things worse. "If a child is in an ORR secure detention facility, they are less likely to fight their deportation case — a fight that could take up to two years — than if they were reunified with their family," Trillin said. "We have not yet seen a juvenile move from a secure facility to a foster home, but we have in the case of kids who are in ORR shelters for more than three months and have a legal case for staying."

Still, she said it's possible a child could be flown to an airport in their country of origin without much subsequent support in most Latin American countries. "If they are Mexican, they are flown to the airport in Tijuana, and if there are no relatives, they are turned over to a child welfare agency in Mexico," Trillin said. "I don't believe that level of cooperation exists elsewhere, though there might be some temporary shelters for them to wait in while their relatives are coming."

All countries of origin will have some involvement, Trillin noted, to the extent that they are contacted because all these kids need travel documentation. But that support is minimal. As she said, "Our country feels that it's done its duty once the consulates are contacted."

LETTER OF THE LAW

In his Oct. 28 veto letter, Newsom claimed that the supervisors had changed the sanctuary ordinance by "restricting the ability of local law enforcement officers to report juveniles who are in custody after being booked for the alleged commission of a felony and are suspected of violating the civil provisions of our sanctuary ordinance."

But in a Nov. 2 response to Newsom's veto, Campos countered that his amendment won't shield anyone guilty of such crimes and he invited Newsom to publicly debate the issue. "The board and the people of San Francisco deserve to understand more fully why you intend to ignore this policy and the time-honored democratic processes followed in enacting it," Campos wrote. "At stake



The past 15 years have seen greater fortification and militarization of the border than ever before. Peering through a gap in the initial wall (constructed of temporary landing strips from the Vietnam War) a border patrol agent and Jeep can be seen at the base of a second concrete wall that has a number of new technological features. | PHOTO BY LARS HOWLETT

In the meantime, Wolfe e-mailed the *Guardian* a copy of ORR's 2007-08 report, which includes a map featuring colored circles to represent the numbers of apprehended kids based on Department of Homeland Security referrals.

The map shows that in 2007-08, less than 100 juveniles were apprehended in Los Angeles, New York, Philadelphia, and Washington; 100-250 were apprehended in San Diego; 1,000-1,600 in Phoenix; and 1,600-2,600 at the U.S.-Mexico border.

Presumably, next year's map will include a colored circle around San Francisco, representing an apprehension rate similar to San Diego. But it probably won't reveal which facilities these kids were sent to or whether they were ultimately deported, even though these kids were apprehended on the basis of referrals made by local city officials.

alien minors apprehended in the U.S. by Homeland Security agents, border patrol officers, or other law enforcement agencies and are taken into care pending resolution of their claims for relief under U.S. immigration law or released to adult family members or responsible adult guardians," reads the *U.S. Catalog of Federal Domestic Assistance*. "Resolution of their claims may result in release, granting of an immigration status (such as special immigrant juvenile or asylum), voluntary departure, or removal."

According to a 2008 ORR report, "a great number of UAC have been subjected to severe trauma, including sexual abuse and sexual assault in their home countries or on their journey to the U.S.: gang violence, domestic violence, traumatic loss of a parent, and physical abuse and neglect. In addition, UAC experience the increased probability of ongoing

Bishops and Lutheran Immigration and Refugee Services. There are more than 41 ORR-funded care provider facilities in 10 different states.

Last year's ORR report noted that average length of stay in federal detention facilities is 55 days before children are released to family members and other sponsors, move into the adult system, or are returned to their home countries.

"As these programs increase and ICE increasingly places people in them, there's a financial incentive to keep detaining people," Francisco Ugarte, an immigration lawyer with San Francisco Immigrant Legal and Education Network, told us.

But Abigail Trillin, staff attorney for Legal Services for Children, says ORR is doing a better job of handling juveniles than ICE did. "ORR has the right and obligation to try and place these kids in the least restrictive option," Trillin said. "But being

is the protection of innocent immigrant children that have been unjustly separated from their families.”

He also accused Newsom of spreading misinformation about what federal law requires. “City officials have no affirmative legal duty under federal law to expend limited local resources and funding on immigration enforcement,” Campos wrote, citing a July 1, 2008 public memo from the City Attorney’s Office and legal experts from Yale Law School, Stanford Law School, and UC Davis Law School who “have all agreed that there is no federal duty to inquire or report.”

Noting that the City Attorney’s Office has made it clear that his proposed amendment is “a legally tenable measure,” Campos concluded that “the point at which a referral of a minor is made to ICE is ultimately not a legal decision but a policy decision.

“Our criminal justice system rests on the principle that everyone is innocent until proven guilty; that is why providing youth an opportunity to contest a charge in court is a matter of basic due process,” Campos continued. “The current policy is creating a climate of fear in immigrant communities, which means that immigrants who have been victims or witnesses to crimes are afraid to come forward.”

The City Attorney’s Office has declined to comment on whether the mayor has the authority to ignore properly approved legislation. “We are not going to comment on legislation that’s still in the legislative process,” City Attorney spokesperson Matt Dorsey told us.

But Campos believes the mayor lacks any such authority. “Can the mayor ignore legislation because he believes it’s illegal? Does he have the authority to have the final say? I don’t think so,” said Campos, who is an attorney.

Trillin sees Newsom’s refusal to debate the issue with Campos as further confirmation that the Mayor’s Office doesn’t have a substantive argument that its sanctuary policy is a good one. “They can’t defend their position. They can’t win on substance,” said Trillin, whose organization frequently provides legal guidance and support for immigrant youth.

She noted that the controversy that prompted Newsom’s policy change started with family reunification efforts. City officials were trying to reunite undocumented teenagers who were caught selling crack in downtown San Francisco with their families in Honduras when ICE officials intercepted them at George Bush Intercontinental/

Houston Airport in December 2007 and May 2008.

These interceptions led U.S. Attorney Joe Russoniello, who opposed San Francisco’s sanctuary ordinance when it was introduced in the 1980s, to claim that flying youth back to their families without first referring them to ICE was tantamount to harboring criminals.

After the apprehended city officials claimed they were acting in accordance with San Francisco’s sanctuary ordinance, Russoniello convened a federal grand jury to

CHILDREN ON ICE

The same day supervisors approved Campos’ amendment, outgoing LAPD Chief William Bratton urged his department to keep its focus on fighting crime, not illegal immigration, plunging headfirst into the controversy over the federal 287(g) program.

Created in 1996 and expanded in the wake of 9/11 purportedly to counter terrorism and violent crime, the 287(g) program allows the federal government to enter into agreements giving local police the authority to

what he is saying is that JPD is an arm of ICE. If that’s the case, we need to know.”

President Obama promised during the campaign that immigration reform would be part of his legislative agenda, but the White House hasn’t acted much on the issue. Yet immigration attorney Francisco Ugarte is hopeful that the tide is turning locally, as witnessed by the outpouring of support for Campos’ legislation. “Thirty-three percent of San Francisco residents are foreign-born,” Ugarte observed. “That’s a

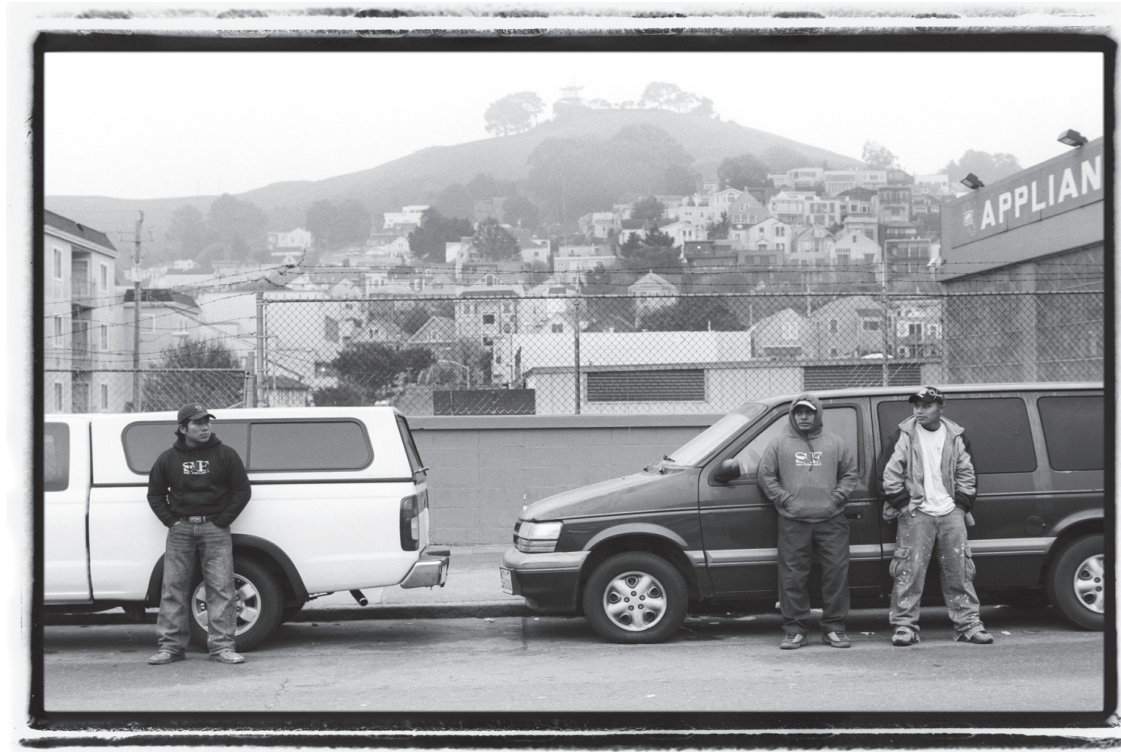
problems by sending people to another country. L.A. thought it could get rid of gangs by deporting people to El Salvador. But guess what? They only grew the problem.”

Patti Lee of the Public Defender’s Office doesn’t believe that the sanctuary policy will change unless the Board exerts financial pressure on Juvenile Probation. “I do not believe the policy will change because JPD is under orders from the mayor,” Lee explained. “But JPD is supposed to comply with the legislation. So the Board of Supervisors, through its Public Safety Committee, could question JPD’s chief about his current process and why he isn’t complying with it. The board does have control over JPD’s budget, so it can put the squeeze on them.”

“When police arrest and detain an undocumented child and bring them into detention charged with a felony, the minute they come in the front gate, JPD has been directed to contact ICE,” Lee said. “So we are not even aware until a day or two later, when we receive a police report or when we get a house list the next day, if someone is ICEed or not.”

If the kids are unaccompanied and there are no family members in town, they typically go to juvenile lock-up for 30 days and then are released to ICE and get deported,” Lee said.

“They are being ICEed even if they are adjudicated,” Lee added, noting how her department got one youth’s charges reduced to misdemeanors but JPD reported the youth to ICE anyway, based on the current policy that any undocumented person booked on a felony should be reported at the moment of booking. “So they were ICEed without due process,” Lee said. “And these are children.” **SFBG**



Everyday, migrants (documented and undocumented) stand on the streets of San Francisco and other U.S. cities in hopes of finding work as day laborers. | PHOTO BY LARS HOWLETT

investigate the city’s juvenile probation department. That investigation still hangs over JPD, even as Sen. Barbara Boxer mulls recommending candidates to replace Russoniello.

Meanwhile, right-wing activists have been blaming the city’s sanctuary policy for the tragic 2008 shootings of three members of the Bologna family, after they discovered that 23-year-old Edwin Ramos, the alleged killer and an MS-13 gang member, was apprehended by San Francisco’s juvenile justice system as a teen, but was never referred to the feds.

Facing this firestorm, Newsom caved to public pressure and followed the advice of Kevin Ryan, his Republican criminal justice director and the only prosecutor fired for cause during the 2006 U.S. attorneys firing scandal, by ordering that the city treat juvenile immigrants as adults, referring them to ICE at the moment of arrest on felony charges.

enforce federal immigration laws. This has led many immigrants to mistrust and refuse to cooperate with local cops.

“My officers can’t prevent or solve crimes if victims or witnesses are unwilling to talk to us because of the fear of being deported,” Bratton wrote in a *Los Angeles Times* opinion piece.

“I think what Chief Bratton is saying is different from what we are hearing in San Francisco” Campos said. “Mayor Gavin Newsom seems to be implying that San Francisco’s juvenile probation officers have no choice. But really, there is no law requiring them to refer kids to ICE. So it seems that what the mayor is doing is creating a de facto 287(g) program that gives local officers the power of federal agents.”

That’s why Campos said it’s important for Newsom to participate in a public discussion of his intentions. “We need to ask the mayor if

really high number, a significant part of the constituency.”

Russoniello told the *Guardian* that immigrants are not entitled to the same level of due process as citizens, implying that the U.S. has a two-tier criminal justice system. “There are citizens, and then there are people,” Russoniello said.

Ugarte finds such arguments laughable. “The federal government has to make the argument that the Fourth Amendment does not apply to undocumented,” Ugarte said. “These are hare-brained ideas that stem from hate and fear. The wonderful part of our country is that we have respect in the laws for all.”

Ugarte believes that blaming the tragic Bologna murders on the city’s immigrant youth policy is like arguing that putting people on parole leads to crime. “Yes, there are going to be bad apples,” Ugarte said. “But that doesn’t mean we can solve our

PHOTOS BY LARS HOWLETT

Bay Area visual artist, photojournalist, and teacher Lars Howlett has been documenting aspects of immigration as an ongoing personal documentary project since 2006. He began with a one-week immersion at the Casa de Migrante in Tijuana and has returned twice a year since then, documenting the plight of immigrants in San Francisco and other California cities.

Most recently Howlett collaborated with Rupa & the April Fishes in sharing the stories of migrants crossing the border, those deported to Mexico, and countless others living undocumented in the Bay Area. Additional photographs can be viewed on his Web site at www.FindLars.com or e-mail him at FindLars@Gmail.com.

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NEWS

Housing cars or people?

By Rachel Sadon
news@sfbg.com



GREEN CITY San Francisco
Board of Supervisors
President David
Chiu has introduced
legislation that
would curtail the
ability of residential
property owners in Telegraph Hill,
North Beach, and Chinatown to
evict tenants and replace them with
garages.

The ordinance, which is currently being reviewed by staff before it is considered by the Planning Commission, seeks to prohibit the construction of garages in rental properties that have been the site of a no-fault eviction in the past decade. Even if no evictions have occurred, owners would have to apply for a conditional use permit from the Planning Department to build the garage.

"We have seen a pattern of applications for garage installations following no-fault evictions," Chiu aide David Noyola explained.

The Ellis Act, a state law passed in 1986, gives owners the right to evict tenants if they decide to "withdraw from the rental market." The law specifies that all units in the building must be evicted. In 2005, the Board of Supervisors also began requiring landlords to pay \$4,500 to each evicted tenant for relocation costs, with an additional \$3,000 for seniors and the disabled.

Ted Gullicksen, director of the San Francisco Tenant Union, said the Ellis Act was intended to allow property owners to get out of the business of being a landlord, but "in practice it is utilized far more often by developers who are looking to rent the properties at considerable profit."

Although there are restrictions on re-renting property that has been cleared of tenants under the Ellis Act, a primary concern of tenant activists is the use of evictions to convert the building into a tenancy-in-common. A TIC is a form of joint ownership whereby multiple owners can buy the building and live in separate units.

"Often the real estate developer will try to make improvements following a TIC conversion to make it more sellable, and one of those is garages," Gullicksen said.

Malcolm Yeung, the public policy manager of the Chinatown Community Development Center, told us that "a garage generally

increases the market value of a property by \$30,000 to \$50,000."

Yeung worked with Chiu's office to develop the legislation after arguing in a discretionary review hearing before the Planning Commission that a particular Ellis Act eviction in the Telegraph Hill neighborhood was in violation of Sec. 101.1(b) of the San Francisco Planning Code, which states "that existing housing and neighborhood character be conserved and protected in order to preserve the cultural and economic diversity of our neighborhoods."

Following the distribution of Ellis Act notices to four low-income families, the property owner also filed for a garage add-on. Yeung successfully made the case that the eviction contradicted the Planning Code's commitment to the preservation of economic diversity. He told us that the addition of garages "incentivizes owners to take on the financial costs of an Ellis Act eviction" and can "transform communities from long-term low-income residents to TICs, which go on the market at high value."

Gullicksen also said landlords often threaten an Ellis Act eviction and offer a buyout. "One of the benefits of the legislation is that it put tenants more in the driver's seat when negotiating a buyout," he said. He also noted that homeowners are twice as likely to own cars as renters, which means that the conversions to TICs increase the number of vehicles in neighborhoods already congested with automobiles.

As with all housing activity, there have been a greatly reduced number of both Ellis Act evictions and buyouts since the crash of the housing and credit markets a year ago, slowing to zero from March through May before slowly picking up in July.

Critics have decried the legislation as creating the burden of obtaining a conditional use permit and exacerbating the lack of street parking in the neighborhoods. But Noyola told us, "This problem has been around for a long time and will continue to be an issue when the market picks up again."

The legislation would also decrease the number of parking spaces that may be built with each new housing unit, part of a citywide trend. Noyola said the legislation is "progressive planning policy that prioritizes housing over parking, especially in the densest part of the city." **SFBG**

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... ya gotta love this
comment, by a smug and
smiling Nathan Ballard,
about Newsom's attitude
toward the media; "The
mayor loves to talk to the
media," Ballard proclaims.
"Just not today," noted
Channel 7's Teresa Garcia.

"Maybe later," Ballard
says, slinking away.

— from "OMG — Gav loves the
press!" by Tim Redmond,
posted in the Politics blog

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San Francisco resident Richie Unterberger is author of numerous rock history books, including "Unknown Legends of Rock'n'Roll"; "Urban Spacemen & Wayfaring Strangers: Overlooked Innovators & Eccentric Visionaries of '60s Rock"; the two-part 1960s folk-rock history "Turn! Turn! Turn!/Eight Miles High"; and "The Unreleased Beatles: Music and Film."

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food + drink

Like a Paris café, Noeteca offers coffee in the morning, wine in the evening, and good food throughout the day.

PHOTOS BY RORY MCNAMARA



Chez chaise

By Paul Reidinger
paulr@sfbg.com

DINE Wine — unlike, say, Coca-Cola — has never been a big breakfast drink. Unless you count mimosas, which are basically an exercise in camouflage anyway, champagne bearded with orange juice to give the appearance of healthfulness. No, even the most dedicated wine-drinker must make do with something else in the morning, and that something else is probably coffee.

At Noeteca, a handsome establishment opened by Alex Kamprasert and Scott McDonald in early October on a residential stretch of Dolores Street in outer Noe Valley, the wine-bar aura is modified by glass cases of whole-bean coffee displayed just inside the door, next to a glass case full of pastries. You might feel slightly disoriented at the sight, as if you've drifted by mistake into a Starbucks. The coffee station is, in part, a bow to the space's previous tenant, the Last Laugh Café, and also a visual expression of Noeteca's commitment to be a kind of public "living room" that isn't just a place to gather in the evening — although it is that — but to visit in the morning or any time during the day. In this sense, despite the Italian-ish name, Noeteca's nearest relations are probably the wonder-

ful cafes of Paris, those nameless but indispensable places where you can get an espresso early in the morning, a glass of wine late at night, and good food at any time.

Notwithstanding a similarity in philosophy, Noeteca doesn't look like any Paris café I've ever been in. It resembles, instead, a fusion of lounge (including, for enhancement of living-room atmospherics, a chaise or two in a far corner of the dining room), restaurant, and takeaway bar, and it manages all this in a fairly tight space. And while the food has some traditional Gallic touches, it's a little more eclectic than anything you'd likely find in a typical French café. As for the wines: the by-the-glass list is lengthy, worldly, and reasonably priced, with — in a welcome touch — pours available in half- as well as full sizes. Need a switch from Cotes du Rhone? Try a hit of Polesio, a tight, quick-on-its-feet wine made from Sangiovese grapes in Italy's little-known Marche region along the Adriatic.

Since the closing of mc2 in the first dot-com *Götterdämmerung*, the Alsatian specialty tarte flambé, a pizza-like flatbread topped with onions, bacon, and crème fraîche, has been a rare sighting in these parts. I don't remember seeing one for years, in fact, until recently it turned up on Noeteca's menu (\$7.95), with a lovely thin, blistered crust that was

a bit softer and more luxurious than a typical pizza crust. The pie itself wasn't quite large enough to be a main course, but it did make a tasty, splittable starter.

Autumn means mushrooms and stew, and maybe mushroom stew (\$10.95). Here the funghi included shiitake, portabella, and white button; they were swirled into a cream sauce heavy on pearl onions, then packaged in a nice earthenware crock under a gratin blanket of coarse bread crumbs. Very tasty and meaty, although the pearl onions did become oppressive. We couldn't finish them all.

Our old friend the croque monsieur — basically a ham-and-cheese sandwich — was cleverly recast here as croque napoleon (\$8.95), an elegant, savory bread pudding layered with ham and cheese. The pudding was cut into thick slices that leaned against one another like dominoes under a slicking of mornay sauce. On the side: a heap of mixed baby greens dotted with cherry tomatoes. Little side salads like this turn up with many if not most of the larger courses; they are colorful and light but turn repetitive after a while.

One way to get around an uninvited little salad is to have a big salad, like Kris's chicken salad (\$9.95). The theme here was deconstruction; the (chopped) chicken was mixed with pecans and red onions and molded into a disk that stood on one side of the plate, while on the other was the

obligatory pile of baby greens and, all around, scatterings of cucumber coins and cherry tomatoes. The vinaigrette was simple but very good.

Given the display of sweets in the glass case at the door, it's not surprising that the desserts are pretty convincing. And there is at least one genuine star: the chocolate bomba (\$6), a softball-sized shell of dark chocolate filled with vanilla and chocolate *gelati*. Eating it combined some of the pleasures of an Easter-morning hunt for hidden chocolate eggs and of breaking open a piñata. With drama and spectacle like that, the coppa catalana (\$6), a version of crème brûlée, suffered slightly by comparison, although its caramel flavor was deep and its texture nicely balanced between firm and creamy. The bomba, incidentally, did not come from the glass case, but the coppa catalana might have. You should not construe these remarks as permission to have either of these delicacies for breakfast. Stick with a mimosa instead. **SFBG**

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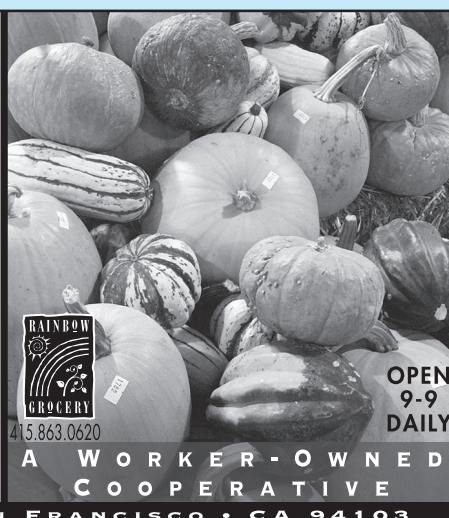
that avocados, also called the alligator pears, can weigh up to 3 pounds? Over a dozen varieties of avocados exist, Haas being the most popular variety in the U.S. Avocados are rich in vitamin E, oleic and linoleic acids which help lower cholesterol and have the same amount of potassium as 3 bananas.

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By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS Sometimes it just takes one word, and this week's one is shoehorn. There. I'm done. And you barely even got your pants down, or your skirt up. Skype is an amazing thing, as is technology in general. As are words.

Yesterday morning, outside a coffeehouse in Guerneville ...

Today, inside a coffeehouse in Oakland ...

One night I put my laptop on the pillow next to me and slept while she went about her business.

It's weird (or maybe not) that many of the men who mistreated, malpracticed, or underwhelmed me last year are trying to reconnect right now. Proving once again that straight guys just *love* a lesbian. Had I thought of this, I would have faked it.

Can I tell you how much pleasure I get from not doing anything at all? Well, I do read their e-mails. After months and months of silence, they suddenly can't stop thinking about me, they're sorry they blew it, blah blah blah. And I don't write back, not even to say, *Thank you for blowing it. I met someone a lot better than you.*

And a lot better for me. Last month in Joshua Tree she taught me how to be more ladylike. Instead of saying, "I gotta go pee," I can now say, in German, *Ich muss mich frischmachen*, or roughly, "I have to freshen up" ... which is really fun to say before going behind a cactus and squatting over some dirt, then wiping your hands on your jeans.

In New Jersey last week I returned the favor. I taught her how to put gas in a car. She's never owned a car in her life, but loves to be the driver, and loves to do all the more classically manlier things, like getting the gas. So I showed her how. While the pump was pumping we stood straddling the hose (not really) and kissed real slow and long (really). I forgot where I was.

When the kiss was over, I looked away and accidentally into the wide eyes of a man filling his pickup truck next pump over. His mouth was a little bit open — more from pain, I think, than disbelief. I smiled. He didn't. His hands were in his pockets.

It's fun outside of the Bay Area, but good to be back too. This morning I had breakfast at Sconehege

with my friend Hickymajig, and we had a contest to see who was nervouser. She won. But I did not go down without a tremor. And a twitch. And a lightheaded feeling in my legs. And a fluttery stomach, cold sweat, shaky hands, and other more serious symptoms, like I only ate half of my huevos rancheros (\$7.50).

The second half is on the floor in my car, fantasizing about lunch. For a restaurant called Sconehege, Sconehege has very few things called scones on the menu. But they do have them, and they're supposed to be great.

But we both ate Mexican breakfasts. Very good. Very very very good. And cheap! And big! My huevos had a huge pile of salsa on top, and a ton of melted cheese. Warm flour tortillas that I slathered with butter, rolled up, and poked into my egg yolks. The rice and beans were delicious. Nevertheless, if Hickymajig reads this it will be from a hospital bed, so I would like her to know that the entire Bay Area, including me, is thinking about her and wishing her well, on buses, in bathrooms, and wherever else Cheap Eats is read. Behind a cactus ...

My thing is partly a problem of happiness, which is a good problem to have. My armchair therapists tell me I deserve to be happy, get over it. And I'm trying, I swear. I breathe, I read, I write, I laugh. But my body continues to act as if it's about to get run over by a minivan.

Maybe I drink too much coffee. And that's another good thing about Sconehege. Their coffee sucks. You can only drink one cup, if you're lucky.

I told you this column was over after the first sentence. So if you made it this far, don't blame me. It's nighttime already where my heart is. And here I haven't even gone to work yet! Kids need me. Their moms, more so. Oy.

Or, take my word for it: *schubläffel*. SFBG

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L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.



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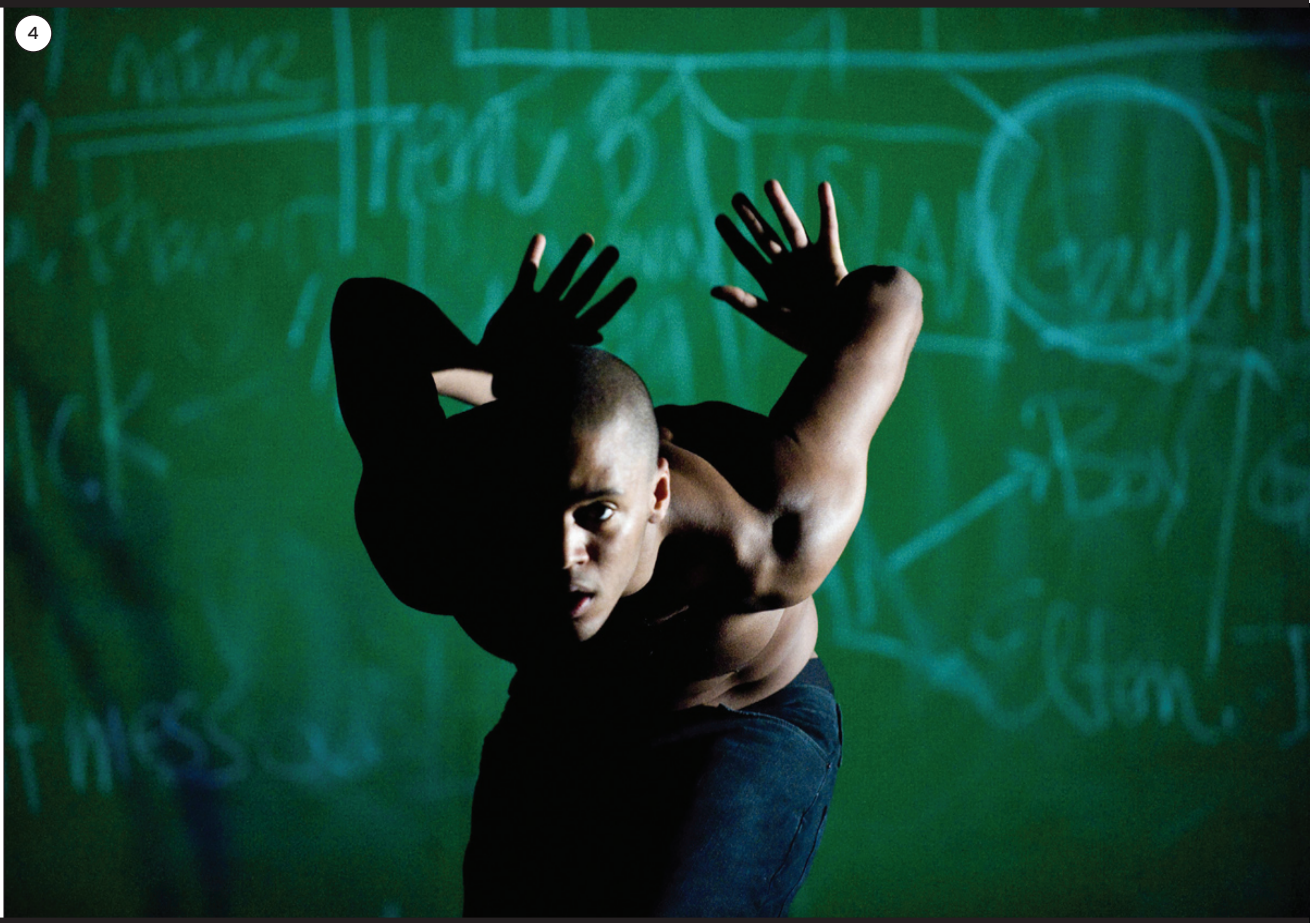
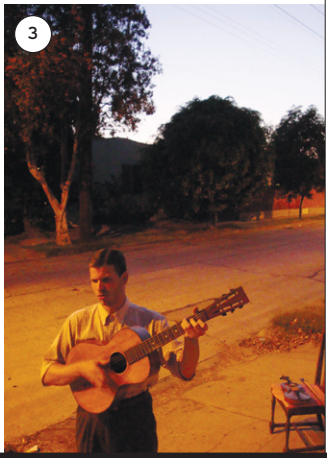
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY NOV. 11

MUSIC

Supersuckers

Ripping up stages on the road for more than 20 years now, the Supersuckers continue to bring their high-octane blend of unadulterated rock 'n' roll to fans around the globe. Starting out in Tucson, Eddie Spaghetti and co. made their way to the Pacific Northwest in 1989, and thrived in the burgeoning Seattle scene, but never quite sounded like their local contemporaries. The broad range of American musical influences that make up the band's sonic DNA have spawned a country album, collaborations with people such as Willie Nelson, and an overall appreciation for honest music made for real people. That fiercely independent attitude led the band to start its own label, Mid-Fi, on which it has been releasing material since 2001, including the latest, last year's raucous *Get It Together*. **(Sean McCourt)**

With Last Vegas and Cockpit
8 p.m., \$16
Slim's

333 11th St., SF
(415) 255-0333
www.slimstickets.com

THURSDAY NOV. 12

MUSIC

Andy Caldwell

If you grew up in the 1990s, then you may remember dancing to mellifluous old-school house jams like "Superfun kidiculous," by Santa Cruz-born, San Francisco-turned-Los Angeles resident Andy Caldwell. A globally-renowned DJ and remixer of futuristic and experimental beats, the multifaceted Caldwell spun with late R&B legend James Brown and also happens to be a classically-trained trumpeter and pianist. His latest, *Obsession* (on his own Uno Recordings), offers what his Web site dubs "electro club thumpers" and draws on yet another Caldwell talent — pop songwriting. **(Jana Hsu)**

10 p.m., \$20
Vessel
85 Campton Place, SF
(415) 433-8585
www.vesselsf.com

DANCE

DV8 Physical Theatre

When the British DV8 Physical Theatre made its San Francisco debut in 1997 with *Enter Achilles*, an angry and visceral examination of the idea of manhood and masculinity during the AIDS pandemic, the company was still relatively unknown. Audiences here were stunned by the raw, abrasive quality with which these guys threw themselves across barroom furniture and each other. Now the company is back with its 2008 *To Be Straight With You*, in which choreographer Lloyd Newson tackles religion, tolerance, and homosexuality. Integral to *Straight* are interviews with people who agreed — sometimes reluctantly — to speak on those topics. Many of DV8's works have been reinterpreted for the camera. This engagement offers an opportunity to see some of them, including Saturday's free screening of 2004's *The Cost of Living*, starring legless dancer David Tool at 7 p.m. **(Rita Felciano)**

Through Nov. 14
8 p.m., \$39
Yerba Buena Center for the Arts

701 Mission, SF
(415) 978-2787
www.ybca.org

MUSIC

Frank Fairfield

Frank Fairfield calls Los Angeles home, but his sound is strictly Appalachia: the valleys where British ballads were reborn in the craggy, high, lonesome lyricism of American country blues. The story of Fairfield's being discovered busking at a Hollywood farmers market sounds like a Robert Altman plot, but his mesmerizing apprenticeship of old ballads is something more than a PR pitch. Fairfield's reedy voice returns familiar tunes to restless wandering. The warbly fiddle and dusky banjo inscribe the album in 78rpm shadows, but for all the cracks, Fairfield's arrangements bear the emotive precision of a true disciple. **(Max Goldberg)**

With Devine's Washboard Band
8 p.m., free
Adobe Books
3166 16th St., SF
(415) 864-3936,
www.adobebooksbackroomgallery.blogspot.com

VISUAL ART

"Jigsawmentallama"

There are many ways to divide and read this curious title. JIG-SAW-MENTAL-LAMA is the obvious one, but does this suggest a mindful Tibetan monk who saw a jig? Or, shifting the "S" and "L," the mouth of a llama jigs in aw(e)? Perhaps I'm way off and this complicated mashup actually refers to a picture puzzle of tall men and Japanese female sea divers in search of shiny pearls. However you cut it up, the title of this group exhibition and weekly film and video screening series — involving 18 locally and internationally acclaimed artists — foreshadows endless entertainment. **(Spencer Young)**

Through Dec. 19
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Gallery hours Thurs.–Sat., noon–6 p.m. and by appointment)
David Cunningham Projects
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FRIDAY NOV. 13

MUSIC

Raekwon

Fourteen years after Raekwon crowned himself the king of gangsta grit with the classic *Only Built 4 Cuban Linx ...* (Loud Records), he returns to the sonic kitchen with the long-awaited sequel, *Only Built 4 Cuban Linx ... Pt. II* (H2O/EMI Records). Part myth, part manifesto, *Pt. II* continues the coke-addled narrative found on the first album. With RZA and Busta Rhymes serving as executive producers, the tracks spin kung fu soul radio and pounding instrumentation, creating an aesthetic that is vintage Wu-Tang but also prescient. After a decade of lackluster hip-hop releases, Rae's Mafioso style has returned to change the game with a pack of veterans: Ghostface, Masta Killa, and Method Man all show up on the record. Ghostface even tops his own solo album, *Wizard of Poetry* (Def Jam), on songs like "Penitentiary" and "Cold Outside" — an open wound of a track dealing with love and death in a world where

Neon wand-twirling, pacifier-sucking, pogo-jumping, shoegazing, and head-banging.



(1) Fuck Buttons (see Fri/13); (2) Raekwon (see Fri/13); (3) Frank Fairfield (see Thurs/12); (4) DV8 Physical Theatre's Ira Mandela Siobhan in *To Be Straight With You* (see Thurs/12); (5) Keith Boadwee's *Berries* from "Jigsawmentallama" (see Thurs/12); (6) Mountain Goats (see Sat/14).

DV8 PHYSICAL THEATRE PHOTO BY MATT NETTHEIM; MOUNTAIN GOATS PHOTO BY CHRISSY PIPER

two-year-olds get strangled in the street. Lyrically genius, *Only Built 4 Cuban Linx ... Pt. II* carries its promise of greatness all the way to the end. **(Lorian Long)**

9 p.m., \$25–\$30
Independent
628 Divisadero, SF
(415) 771-1422
www.independentsf.com

MUSIC

Fuck Buttons

This British dirty electro drone duo have cleaned up real proper with their latest release, *Tarot Sport* (ATPR). By distilling the grating vocals and grinding, blitzkrieg gradients of their previous album (*Street Horrrsing*, on ATPR) for the ethereal and quixotic, *Tarot Sport* sounds more like Moby's *Play* (V2/BMG Records) and less like Throbbing Gristle meets Kraftwerk. It's actually somewhere in between, lost in the mist of glitter tank tops, autobahns, and leather dungeons. That being said, this is the only show I can imagine neon wand-twirling, pacifier-sucking, pogo-jumping, shoegazing, and head-banging all happily coalescing into one full house at Bottom of the Hill. **(Young)**

With Growing and Chen Santa Maria
10 p.m., \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

SATURDAY
NOV. 14

MUSIC

Mountain Goats

Before the new Mountain Goats album dropped, John Darnielle wrote on his Web site that the new album consisted of "12 hard lessons the Bible taught me, kind of." Indeed, *The Life of the World to Come* (4AD) does consist of 12 Bible verses that trigger Darnielle's memory of Midwestern skies before rainfall, glances between lovers, dying family members, and old houses creaking beneath the weight of one's hesitation to enter. Not one to suffer without hope, Darnielle comes close to finding salvation with King James' heavy hand. In "Isaiah 45:23" he sings "And I won't get better, but someday I'll be free / 'cuz I am not this body that imprisons me." In Chapter 45, God appoints Cyrus as the restorer

of Jerusalem. In Darnielle's verse, he calls for an existence without bodies. "1 John 14:16" sounds like a Jon Brion score from *Eternal Sunshine of the Spotless Mind* (2004). Darnielle considers his own "counselor" in that verse, as a source of love despite the beasts that too often surround him. **(Long)**

With Final Fantasy
9 p.m., \$25
Fillmore
1805 Geary, SF
(415) 346-6000
www.ticketmaster.com

SUNDAY
NOV. 15

FILM

Erased James Franco

With roles including James Dean and Harvey Milk's boyfriend, Scott Smith, it's clear why James Franco is hovering around gay icon status. Is it any surprise, then, that he'll be appearing in person at the Castro Theatre? Maybe not, but it's still exciting. True Franco fans can catch a double-dose of the eclectic actor, who will also be introducing episodes of *Freaks*

and *Geeks* at SFMOMA earlier in the day. Sure, you've seen them 80 times already, but can you ever really have too much Daniel Desario? The Castro event is equally intriguing: Franco appears alongside artist Carter and SFMOMA associate curator Frank Smigel for a screening of *Erased James Franco*. The film presents Franco stripped to the status of art object as he discusses his past performances. One word of caution: "stripped" is merely a euphemism. For actual James Franco nudity, you'll have to use your imagination. **(Louis Peitzman)**

3 p.m., \$10
San Francisco Museum of Modern Art
151 Third St., SF
www.sfmoma.org
8 p.m., \$10
Castro Theatre
429 Castro St, SF
www.ticketweb.com

MUSIC

Young Widows

Young Widows are redemptive heroes for a once-burgeoning post-hardcore scene. Seemingly everyone's friend, they have unleashed

a veritable tidal wave of split 7-inches in recent years, along with two full-lengths of their own. Alloying plutonium-heavy guitar tones with squalling, unpredictable lead-work, the trio produce a distinctive brand of sleazy, noisy hardcore, with anthemic gang-vocals and the occasional rusty hook layered on top. The band's Louisville, Ky., roots grant them membership in a growing class of talented, idiosyncratic Southern head-bangers. **(Ben Richardson)**

With Russian Circles and Helms Alee
9 p.m., \$13
Bottom of the Hill
1233 17th St, SF
(415) 621-4455
www.bottomofthehill.com

EVENT

SkirtChaser 5K

Ladies and gentlemen, start your engines! The SkirtChaser 5K is a race with a twist: women runners get a three-minute head start on the menfolk, who must then sprint to catch up to the pack (athletic skirts are optional, but encouraged — pick one up along with your registration

fees). Part of a series of races held nationwide (the Bay Area version benefits Chances for Children), SkirtChaser offers a grand prize of \$500 to the first finisher (male or female), and additional bonus goodies, like free sunglasses to the first couple who cross the line together. There's also a post-dash fashion show and live entertainment segment, complete with dating games. **(Hsu)**

2 p.m. (women's start); 2:03 p.m. (men's start), \$35–\$85
Golden Gate Park, Music Pavilion,
36th Ave. at Fulton, SF
www.skirtchaser5k.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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Performer Ankur Bahugy. Photo: Matt Neitham

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Gun-derful

Borderlands
(Gearbox, 2K Games) XBOX360, PS3, PC

GAMER Video games are a remarkably derivative medium, recycling old tropes and exhausting clichés. This is made more frustrating by the industry's relentless hype machine, which trumpets newer, better, more unfamiliar games, only to deliver tired titles bound up in a patina of pretty, cutting-edge graphical distraction.

Borderlands is one of the rare games that inverts this paradigm. A hybrid of shooter mechanics and RPG-style progression, it wears its influences proudly on its sleeve, borrowing unabashedly from the best to deliver a combination of the loot-hungry avarice of *Diablo* (Blizzard), the apocalyptic milieu of *Fallout 3* (Bethesda), and the user-friendly set-up of *World of Warcraft* (Blizzard). With a few clever tweaks, the game becomes a Frankenstein of fun, delivering exuberant shoot-em-up gameplay and an avalanche of enticingly ever-increasing numbers.

To call the story icing on the cake is to be a little over-generous. Four adventurers arrive on the planet Pandora, thought to be the home of a mythical vault full of alien treasure. Violence ensues. Exposition is doled out courtesy of the game's lone adaptive failure, a retread of the angelic "mysterious female voice on the radio" bit that was played out by the second *Halo* (Bungie/Microsoft).

Such sour notes are quickly forgotten once the action begins. Taking command of one of four archetypal classes — the brawling Berserker, the stealthy Siren, the head-shooting Hunter, and the stolid Soldier — the player is quickly thrown into a desolate world filled with bloodthirsty enemies, simple but not onerous fetch quests, and oceans of loot.

It is in the acquisition of exorbitantly powerful digital swag that any action-RPG lives and dies, and *Borderlands* delivers with aplomb, paying homage to *Diablo*'s seminal embrace of procedurally generated items. Nearly all the game's weapons exist as random concatenations of statistics, gaining potency and usefulness by stringing together adjective-modifiers that mete out verbal hilarity as well as they deliver fiery death.

Want to wield a gun named the "Malevolent Thumper"? Have you dreamed of mowing



down cannibalistic midgits with a sniper-scoped shotgun that fires rockets filled with acid? The game provides all this and more, and the player is inexorably egged along by the prospect of bigger, badder firearms with which to kill bigger, badder bad guys.

The developer's commitment to levity is refreshing in a climate of increasingly self-serious titles. In comparable games, rare, powerful enemies are "elite." In *Borderlands*, they're "badass." The voice-acting, though sparse, is littered with satisfying moments, from the exaggerated Southern drawls adopted by Pandora's natives to the Hunter's soft chuckle whenever a critical hit turns a rampaging adversary into a pile of bloody goo.

Though the game is at times gorily realistic, its most unique feature is its art style, which blends comic book techniques and cel-shading to add visual spice to what would otherwise be a drab, dusty wasteland. By swathing their adapted gameplay in this inimitable guise, Gearbox performs the important task of creating a game that's familiar, but not too familiar.

Single-player and two-player splitscreen are both viable options, but the focus is clearly on online co-op, which allows up to four players and adjusts the difficulty on the fly to allow for the profusion of gunslingers. With no built-in loot allocation system, partying with trusted friends is recommended, cutting down on disputes as much as it increases the potential for social, frag-filled fun. While it is likely to be overshadowed by some of fall's more high-profile titles, *Borderlands* gleeful gameplay, distinctive look, well-executed homages, and generous dispensation of big guns might just give the big guns a run for their money. (Ben Richardson)

arts + culture

Latino history gets silked: iconic Mission Gráfica works from (left to right) Esther Hernandez, Juan Fuentes, Faviana Rodriguez, and Rene Castro.



Public screening

Three decades of posting the revolution with Mission Gráfica

By Caitlin Donohue
culture@sfbg.com

"Silk screening is cheap, easy, and you can do it anywhere," Calixto Robles says, looking over the busy workshop floor at Mission Gráfica. On any given week, the crowd might include a musician designing a CD cover, an activist creating a call-to-arms, an arts-and-crafts person turning out calendars she sells online, or Robles himself, who teaches classes here and produces bright-hued prints filled with icons of Latino culture, from Teotihuacan to Carlos Santana.

Most popular art is created on a different kind of screen these days, as we tick-tack away at our blogs or role-play digital Picassos with our Brushes iPhone app. But in the days before Facebook invites, you rounded up your friends and fellow activists through attention-getting posters. Three decades ago, Mission Gráfica was created to produce art that served that kind of concrete purpose. "Everyone needed work done and we never turned anyone away," says ex-Gráfica director Jos Sanches, speak-

ing of the workshop's beginnings. "You could walk down the street and see posters we had done for peace marches, political and social events, celebrations." Gráfica was — and still is, especially among those who appreciate fine art and may not have computer access — an important communication resource for the Mission Latino community.

In 1977, the ambitious Mission Cultural Center for Latino Arts opened in an old furniture factory at 24th and Mission streets. At the time, the building was little more than a collection of huge, open floors. A fledgling print shop took up one corner, meant to provide publicity for the center's events. "The first thing we had to work on was getting walls put in, and some heating," Alfonso Maciel, a local painter elected to take charge of what was then called the center's graphics department, says with a laugh. By 1980 codirectors Rene Castro and Sanches had renamed the studio Mission Gráfica to underline its commitment to Latino social activism. They gathered better equipment, all of it hand-me-

downs or paid for out of their own pockets. Sanches remembers their drive to create something different. "There was a stigma about community printmaking back then. We wanted to do stuff that was as good as what was going on anywhere."

Silk-screened graphics were co-opted as an important form of Latin American protest from time of the technique's invention. Handmade posters like those from Rupert Garcia and the United Farm Workers used the ugliness of class struggle to forge beautiful, iconic tributes to human spirit. Ester Hernandez's breakthrough 1982 riff on the Sun-Maid raisins box ("Sun-Mad"), portraying the "maid" as a decomposed skeleton to protest the use of agricultural pesticides, brought Latino social poster art into the American mainstream. "If you look at most 'art school' art," Sanches says, "it's typically about the artist. But [art from developing countries] is more outwardly focused," fusing politics with craft.

Throughout the 1980s, Mission Gráfica built its reputation for compelling designs and drew accomplished guest artists from all over the world. One day, Sanches recalls, he was interrupted in the studio by an Irish musician who invited him to a concert he was playing that night. "I told him, sorry, I can't because I've got to make dinner for my kids." He

laughs. "It turned out to be Bono. He thought it was funny. He bought a few prints and started hanging out."

Eventually, Gráfica designed a banner denouncing war in Latin America for a U2 benefit concert in Oakland. The studio produced album artwork for Santana, a Mission High graduate. Among the 4,000 historical prints still kept in Gráfica's extensive archives — among the largest in the United States — there are heart-stopping expressions of solidarity with war-torn Central America, pirate radio schedules, homelessness advocate rallies, public health announcements, and Caribbean-flavored flame-bursts heralding the neighborhood's wild annual Carnaval.

"Without a doubt, Gráfica was one of those spots where people from different movements could come together," said "Doug Gline" of the San Francisco Print Collective, a political street art group whose members met at the studio during the eviction-rife Internet boom of the late 1990s. Gline, who uses a pseudonym due to the extralegal nature of some of SFPC's projects, credits Gráfica as a place where real work got done on social change. "It was a launching pad. It wasn't like a café, where everyone was just there to hang out."

Gráfica underwent a rethinking of its mission in the 1990s, under

then-director Juan Fuentes. "We wanted to be a learning center, an educational place," Fuentes recounts. In particular, Fuentes found ways to engage Mission youth, starting a free silk screening workshop for high schoolers and spearheading a project that decorated 50 bus shelters with teen-made posters calling attention to addiction and domestic violence.

Although currently lacking an official coordinator, the studio still hums with activity. Acting coordinator Gina Contreras estimates that 40 students attend the workshop each week. Expert instruction, equipment, and some materials are provided. New students are often amazed, she says, at the artistic power of the old-school technique. To Fuentes, what defines Mission Gráfica — and poster art in general — is the open invitation to speak out and the potential be heard. "We see the street as an extension of the gallery. Creating posters amplifies one's voice beyond the studio and into the world." **SFBG**

MISSION GRÁFICA SILKSCREEN WORKSHOPS

Mon.–Fri. 6–9 p.m., Sat 11 a.m.–2 p.m.; \$15
Mission Cultural Center for Latino Arts
2868 Mission, SF
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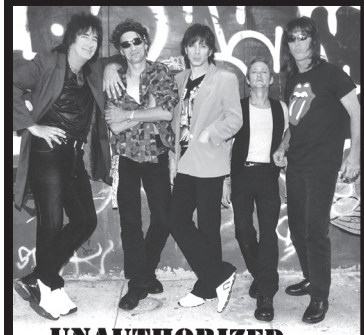


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Hello, cello

The stringed instrument's newly charmed life

By Molly Freedenberg
molly@sfbg.com



MUSIC There is something hauntingly beautiful — if not downright sexy — about the cello: a musician straddling the feminine curves of a human-sized instrument, bow sliding slowly and elegantly over the trembling strings, fingers plucking and vibrating in alternately gentle and assertive motions, and tones emitting from the smooth wood that range everywhere from soft whispers to deep moans. It's no wonder the cello has been compared to both the human voice and, in the many portraits of women's backs painted to look like string instruments, the human body.

So perhaps it should also be no wonder that lately, particularly in the Bay Area, the cello has gained new popularity — one outside of the traditional concert hall. Cellists like Zoe Keating, formerly of Rasputina, and Sam Bass, of Loop!Station and Les Claypool, are gaining the kind of recognition formerly reserved for indie rockers. Cello Madness Congress, the monthly improv jam hosted by Joey Chang a.k.a. Cello Joe, regularly draws a crowd of musicians and enthusiasts alike. Cello Bazaar, a monthly cello concert held at Café Bazaar in the Richmond District, has become so popular it might have to expand. And Rushad Eggleston's punk band Tornado Rider has rock 'n' roll lovers moshing to cello music at venues like Red Devil Lounge. Not only does cello music seem to be a trend, as Cello Bazaar founder Hannah Addario-Berry says, "it's a total scene."

Perhaps one reason for the increased visibility of cello in the Bay Area is due to recent developments in classical music. As symphonies get less funding and young musicians become more adventurous, classical musicians are finding new ways to play and new venues to play in. The most visible of these is Classical Revolution, which has taken instruments like violin, piano, and, yes, cello, out of the stuffy concert hall and into Revolution Cafe and SoCha Café for casual weekly concerts.

These gatherings are particularly advantageous for cellists. In an

orchestra setting, cello tends to play a supportive roll. But there is a fabulous repertoire of music meant to be played by several cellos together, thanks mostly to the cello's remarkable range. In a non-symphony setting, the cello can more easily take center stage.

Plus, cellists seem to like to socialize and harmonize together. Perhaps because of their role in larger symphonies, cellists tend not to be particularly competitive (unlike violinists, for example, who often compete for solos). Some musicians say people drawn to cello are naturally more easy-going than those drawn to other instruments. Others say that there is more a group of cellos can do together sonically than, say, a group of flutes. "Brass sections are incredibly social too," says Addario-Berry. "But of the string family, I've found cellists to be the ones who most want to hang out together."

But perhaps the largest reason for the cello's new visibility and popularity is its versatility. The artist most famous for exploring the possibilities for cello is Yo-Yo Ma, but these days all kinds of artists are finding ways to use cello in other in the music of various cultures, in rock, and in electronic music. Indeed, it was the infinite possibilities for layering different cello sounds over each other and over the human voice that inspired the cycle of songs that composer/singer Amy X Neuburg began writing for the three-piece Cello Chixtet in 2005 — the same qualities that make Loop!Station's sound so rich and varied, even though they're only two people (and only one instrument).

One of the most exciting new developments, though, is not just using the cello *with* rock but *to* rock. According to Eggleston, who straps on his sticker-covered cello and plays it like an electric guitar, the progression is a natural one. With a cello you can play power chords with one finger instead of two, he says. There's infinite sustain because there's a bow. You don't need a wah-wah pedal because you can get different harmonics from one string. Because there are no frets, you can bend notes various ways and get subtle details you can't get from a guitar. Plus you have the option of sliding and jumping around on the frets. "It's kind of like a vicious harmonica/slide guitar/metal guitar/wild cat," he says.



Rushad Eggleston draws on his experience with classical, folk, blues, bluegrass, and rock cello as frontman for the cello-punk outfit Tornado Rider.

PHOTO BY GURU KHALSA

But whatever direction cellists are taking, the Bay Area music community seems supportive. "So many people are intimidated by the concert hall protocol ... not knowing when to clap and not to cough," says Addario-Berry. "The idea of taking cello music to people in a comfortable environment is really important."

Or as Eggleston puts it, "Yay! Cello power!" **SFBG**

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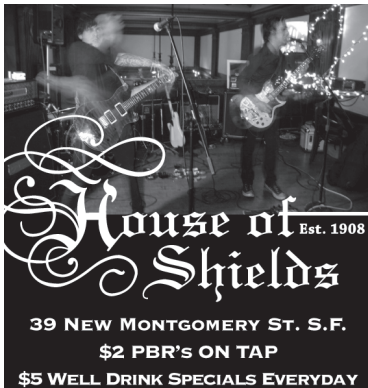
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Keefe of the flame

Dance Brigade debuts an ambitious new work

By Rita Felciano
arts@sfbg.com

DANCE Next year it will be 30 years since choreographer and dance maven Krissy Keefe cofounded the radical feminist Wallflower Collective

in Oregon, and 25 years since she relocated her social activist Dance Brigade Company to San Francisco. Perhaps those upcoming anniversaries naturally suggested a time for taking stock. Or perhaps it's that Keefe's 17-year-old daughter Fredrika (remember the little girl who couldn't get admitted to the San Francisco Ballet School because she had "the wrong body"?) now dances with the company invited a look at the future — both Keefe's and the country's.

The new, full-evening *The Great Liberation Upon Hearing*, Keefe's largest work in years, is based on the Tibetan Book of the Dead; it runs Nov. 13-22 at Laney College in Oakland. For Keefe, this meant revisiting material she had already worked with in the 1995 *Ballet of the Banshees*. But her perspective has changed.

"I have been making issue-oriented work for over 20 years," she explains at her home base, Dance Mission Theater. "None of it has actually improved the social environment. The international trafficking of women is worse; the prison system is worse; the abuse of children and women is worse. And the polar cap, something I have made work about for years, is melting. That is no joke."

She admits having been skeptical about the new administration, yet jumped on the Obama bandwagon because "I did not want to be a party pooper." Now she is developing serious doubts. "What will happen in 2012? What if our puffed-up idea of hope doesn't work out? What do we have left then?"

Strong-willed with a powerful voice and as articulate as she is opinionated, Keefe also has a sense of humor. Describing herself as "a little bit of Paul Revere because I always want to shout 'wake up, wake up, wake up!'" she figured that theater-based information about that universal leveler — death



Richelle Donigan performs in *The Great Liberation Upon Hearing*.

PHOTO BY ANASTACIA POWERS CUELLAR

and dying — might actually be useful in these troubled times.

"Useful" has been a key component in all of Keefe's work. As an agent for social change in life and art, she may not have seen the hoped-for results. Nevertheless, she still believes that art can become a catalyst for people to "look deeper into our community structures or dig into our own personal hopes, joys, and oppression."

She can also point to at least one area of success where she has made important contributions: "Women's music and culture have given rise to a whole generation of women who seem themselves reflected in it." Integral to Dance Brigade activities is its all-female taiko group; Grrrl Brigade, a junior ensemble for girls 9-18; and women-focused festivals such as the annual "SkyDancers: Women who Fly Through the Air." So perhaps taking on the taboo of death is just another way to accomplish Keefe's dual goals of making good art and good social road maps. "We all have to die, and I find the Buddhist way actually liberating. It takes the fear of death away."

Her involvement with the Tibetan way of dying is also deeply

personal. "When Nina [Fichter, Keefe's friend and cofounder of Dance Brigade] died, I read the Tibetan Book of the Dead for 49 days." Thematically, *Liberation* is probably as big and ambitious a project as she has undertaken.

In a run-through at the company's Dance Mission Theater, two weeks prior to the premiere, *Liberation* looked like a pretty straightforward dance theater realization of the process — in Tibetan Buddhist belief — that happens from the moment of death until reincarnation into a new life. Unusual for Dance Brigade, the cast includes a number of men: newcomer Clint Calimlim, the very experienced Jose Navarrete, and the magisterial Ramon Ramos Alayo.

The book is written in the form of a guide talking to the deceased to make the journey as peaceful as possible. The direct speech lends itself to the kind of dramatic dance theater Keefe often embraces. Here her voice weaves in and out of dance passages and speaks as much to the audience ("this is what will happen to you") as to the dead woman (portrayed by Lena Gatchalian).

The gorgeously intertwined Ramos Alayo and Tina Banchero represent the Samantabhadra, the Primordial Buddha who appears to the lucky ones at the moment of death. Recognizing the blinding light of ultimate reality, they enter nirvana. ("They are off the wheel," Keefe laconically observes.) Like most mortals, Gatchalian's character has to go through "bardo" (transitional states) before being reincarnated. On her journey, she encounters the five Buddha families — in both their supportive and wrathful manifestations. Since they are danced by stylistically very different dancers, Keefe encouraged them to choreograph their own characters. The remaining choreography is by Keefe with contributions by Sara Shelton Mann. **SFBG**

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Spectacular bid: Fuck Buttons' *Tarot Sport* adds some cards to the neo-New Age and (via producer Andrew Weatherall) 1989-equals-2009 decks.

Button pushers

By Kimberly Chun
arts@sfbg.com

SONIC REDUCER Bend an ear toward Fuck Buttons' ecstatic second album, *Tarot Sport* (ATP), and you're only a card flip away from shuffling the Rider-Waite deck of the mind and coming up with visual corollaries for the tracks. Frenetic opener "Surf Solar" obviously boogie-boards to the freedom-first of the major arcana's card zero, the Fool, whereas "Rough Steez" burrows into the deep 'n' dirty low end of the Tower card, and "The Lisbon Maru" cozies down amid warmly glimmering Doppler synths, akin to the Sun image. The glorious polyrhythmic cluster-fuck of "Phantom Limb" sparkles hard, reading just like the Star, while finale "Flight of the Feathered Serpent" breaks into a mind-expanding, all-encompassing loop, à la the closing picture of the major arcana: a baton-twirling cosmic cheerleader dancing within a circle of completion, or the World. Bring it on.

The tarot of sport — see the Vangelis shout-out of "Olympians" — or the sport of tarot *did* inform the album, says Fuck Buttons' Benjamin John Power, by phone from D.C. "We're both kind of interested in the mystical world in some way," he confesses, referring to bandmate Andrew Hung. But perhaps I'm reading too hard

between the cards. Power and Hung didn't quite rifle through the deck and riff off those airy swords, energetic wands, emotional cups, and earthy pentacles. Rather, they were both intrigued by the idea of formalized competition between psychics, which Hung had been reading about. "I mean, first and foremost, the words themselves were quite resonant for us," Hung says. "They struck a chord — and it's quite a funny concept."

Battling psychics might conjure thoughts of Criss Angel mind-freaking the ladies of the Psychic Friends Network in *Paranormal Activity*'s haunted townhouse, crystals and dowsing rods in fists. But the notion also plugs into Fuck Buttons' music-making process — as well as the image of Hung and Power hunched diligently over their gadgets, pedals, and toy instruments at their packed, steamy Independent show last year. The hardcore-schooled Power is more serious. Hung, who has an electronic music background, is more puckish and playful. ("We're based in a car right now," he jokes when asked where the two 27-year-olds live. Ask him what a Fuck Button is, and he quips, "I guess you're talking to one.")

The Bristol, England, natives started playing together in 2004. "When we converged at the same point, that's when things started to get quite loud," says Hung. Fuck Buttons' writing process hinges on a similar sense of give-and-

take. "We've always written songs the same way," explains Power. "We'll get together in a room and it's quite important that we don't have any ideas brought in, that we approach it like a blank canvas. We're both messing around with sound together — it's been very free in that sense."

The beat-driven, less aggro sound of *Tarot Sport*, informed by the more ambitious musicians once confined to the New Age aisle, was the direct result of the twosome's new equipment acquisitions — various analog synths, pedals, and "bips and bobs," as Power puts it — since their debut, *Street Horrrsing* (ATP, 2008). "The sounds are quite a lot richer on this record because we had a lot more stuff to play with," notes Power. "One particular thing that did happen was we got rid of our laptop. When a lot of people see a laptop onstage, they assume you're a laptop band and just playing things off your laptop, which isn't the case at all."

That's where the psychic ability comes in very handy, though Fuck Buttons don't cop to those powers — or even a good grasp of the Vulcan mind meld. "We're definitely working on that one," Power deadpans. "We haven't quite perfected it yet, but it's something we've been trying to do, yeah." **SFBG**

FUCK BUTTONS

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WE ARE THE WORLD

LOVER!

Onetime Jay Reatard bandmate Rich Crook turns up the twang with the *No Dreams Please* EP (Big Legal Mess). With the Splinters and Bass Drum of Death. Fri/13, 9:30 p.m., \$7. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

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Image: Crooked Jades

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Hail horror homage *House of the Devil*

By Dennis Harvey
arts@sfbg.com

FILM Before the *Halloween* and *Friday the 13th* series made slasher cinema's top instruments of unstoppable evil, and after *Frankenstein*, *Dracula*, and *Werewolf* pretty much had their day, there was a brief sunny window of opportunity for Satan. Or rather, Satan and his Satanists — sounds like a garage band, yes? — who dominated horror for a few years highlighted by *Rosemary's Baby* (1968), *The Exorcist* (1973), and *The Omen* (1976). Not to mention 1975's *Race with the Devil*, that same year's *The Devil's Rain* (Ernest Borgnine as Satan's acolyte? Credible!) and 1973's *Satan's School for Girls*.

Ah, those were the days. Who gives much screen time to Beelzebub now, when the multiplexes are cluttered with routine slasher sequels and Japanese horror remakes?

Somebody called Ti West evidently does. Bringing it all back with extra hugs, his new *The House of the Devil* is a retro thrillfest quite happy to sacrifice that babysitter to the Dark Lord. Without even a tip for her labor.

"Based on true unexplained events" (uh-huh), the buzzed-about indie horror has fanboy casting both old school (Dee Wallace, Mary Woronov, Tom Noonan — all performing seriously rather than campily) and new (AJ Bowen of 2007's *The Signal* and mumblecore regular Greta Gerwig). Its heroine (Jocelin Donahue), a 1980 East Coast collegiate sophomore desperate for rent cash so she can escape her dorm roomie's loud nightly promiscuity, signs on for a baby- (actually, grandma-) sitting gig advertised on telephone poles. For tonight. During a lunar eclipse. Bad move.

The House of the Devil takes its time, springing nothing lethal until nearly halfway through. Even then, things escalate ever-so-slowly. Its 1980s setting allows for ultratight jeans, feathered hair, rotary dialing, a synth-New Wavey score, and other potentially campy elements the film manages to render respectfully appreciative rather than silly.

All freakdom doesn't break loose until very late, at which point writer-director West effectively abandons all restraint (and hope), much assisted by *The Last Winter* (2006) composer Jeff Grace's suddenly panicked score. The best contemporary horror has understood that potency of waiting. Prolonged development of relatable



Satanic panic: Jocelin Donahue in *The House of the Devil*.

PHOTO BY GRAHAM REZNICK

characters, agonizing our dread for their fates, amplifies standard terror to no end in movies like 2005's *Wolf Creek* or *Paranormal Activity*.

House isn't significantly better than various fine indie horrors of recent vintage and various nationality that went direct to DVD. (Quality, let alone originality, aren't necessarily a commercial pluses in this genre.) But it is dang good, and that cuts it above most current theatrical horror releases. Which isn't to say you shouldn't be watching 1977's *Suspiria*, 2005's *Satan's Playground*, 1994's *Aswang* (a.k.a. *The Unearthling*) or 1981's *Possession* instead of this deft throwback: now *those* surreal visions truly gave the Devil his due. **SFBG**

THE HOUSE OF THE DEVIL
opens Nov. 20 in San Francisco.

CLEAN FREAK: GOOD HELP IS HARD TO FIND (AND KEEP) IN *THE MAID*

FILM Chilean writer-director Sebastián Silva's newest "house" film, *The Maid*, swaps customary debates of bedroom politics for the upstairs/downstairs relations of domestic labor. In an upper-middle class subdivision of Santiago, 40-year-old maid Raquel (Catalina Saavedra), perpetually stony and indignant, operates a rigorous dawn-to-dusk routine for the Valdez family, her employers for 20 years. Although Raquel rarely behaves as an intimate of her longtime hosts, she remains convinced that love, not labor, bonds them. Whether the family shares Raquel's feelings of devotion is highly dubious: father Mundo (Alejandro Goic) often ignores or avoids her except when giving orders; daughter Camila (Andrea García-Huidobro) actively despises her and lobbies for her dismissal from mother Pilar (Claudia Celedón), whose sense of noblesse oblige is a patronage bound by a mix of affection and pity.

When a rotating cast of interlopers is hired to assist Raquel, the paranoid domestic stoops to machinations most vile to scare them away. She dispatches young Peruvian maid Mercedes (Mercedes Villanueva) by cruelly disposing of her adopted kitten and forces the gruff and hot-tempered Sonia (Anita Reeves) into a violent confrontation before she resigns in disgust. But third comer Lucy (Mariana Loyola) is an altogether different challenge. Her unpredictable influence over Raquel sets the narrative of *The Maid* on a very different psychological trajectory — from moody

chamber piece to eccentric slice-of-life.

If Silva's film taunts the viewer with the possibility of a horrific climax, either as a result of its titular counterpart — Jean Genet's 1946 stage drama *The Maids*, about two servants' homicidal revenge — or from the unnerving "mugshot" of Saavedra on the movie poster, it is neither self-destructive nor Grand Guignol. Rather, it is much more prosaic in execution. Filmed almost exclusively in the narrow hallways, bathrooms, and parlors of a Santiago McMansion, Sergio Armstrong's fidgety hand-held camera captures Raquel's claustrophobic routine. It also accentuates her Sisyphean conundrum: although she completely rules the inner workings of the house, she remains forever a guest. The more she makes the house into a home, the more it becomes a prison she refuses to escape from.

But while Saavedra's title role is an interesting case study in the political and emotional complexities of the Latin American domestic, her character's motivations often evoke as much confusion as wonder. In the absence of some much needed exposition, *The Maid's* heavy-handed silences, plaintive gazes, and inexplicable eruptions of laughter feel oddly sterile, and a contrived preciousness begins to creep over the film like an effluvial whitewash. Its abundance makes you aware there is a shabbiness hiding beneath the dramatic facade — the various stains and holes of an unrealized third act. **(Erik Morse)**

THE MAID opens Fri/13 in Bay Area theaters.

Komeback Kink

Do you remember the Village Green Preservation Society?

By Andre Torrez
arts@sfbg.com

MUSIC MLK's and Bobby Kennedy's assassinations, shaken confidence in Vietnam after a bloody and vengeful Tet Offensive, Haight-Ashbury's rapid dissolving into a breeding ground for lost and burned-out hippies pathetically clinging to the idyllic notion of a "Summer of Love," and a free Charles Manson settling in Laurel Canyon to plot the perverse and gruesome murders his "family" would soon commit. Yes, 1968 was the year the darkness had arrived. Certainly flower power had gone wrong, wilting its way toward a strong sense of paranoia that not only seeped its way into society's psyche and politics, but into popular music as well.

Stripped in tone and oftentimes more raw-sounding than the overly-produced psychedelia that dominated the previous two years, the Kinks' masterfully produced November 1968 classic *The Kinks are the Village Green Preservation Society* is a prime example of Ray Davies' maturing writing skill. It especially shines as an artist's profound expression of his own insecurities. *Village Green* is loaded with accounts of Davies' vain obsessions and his fears. It's a document of the human condition — in particular, people's longings to leave a lasting legacy and be remembered.

Thematically, Davies works himself into a frenzy, unable to live for the moment, facing the pressures of fading British tradition (on the title track) and changes in technology ("Last of the Steam-Powered Trains"), both of which symbolize a changing of the guard and uncertainty about how the album's



People take pictures of Ray Davies because he still matters to someone.

protagonist fits into the world. Don't underestimate Davies' fears of growing old. The bitterness on "Do You Remember Walter?" is almost too much to bear. It fits well, though, making *Village Green* a cohesive unit. Here he criticizes an old friend who he assumes has grown old, boring, and out of shape. But his disdain stems from Ray's fear of being Walter

(i.e., washed up), and is connected to the fact that Walter has moved on in life and perhaps wouldn't even recognize or remember his dear old friend.

With its simple and bucolic flair, "Sitting by the Riverside" seems familiar enough. The ditty should be relaxing, with its nice, easy-going melody, but Ray even corrupts some-

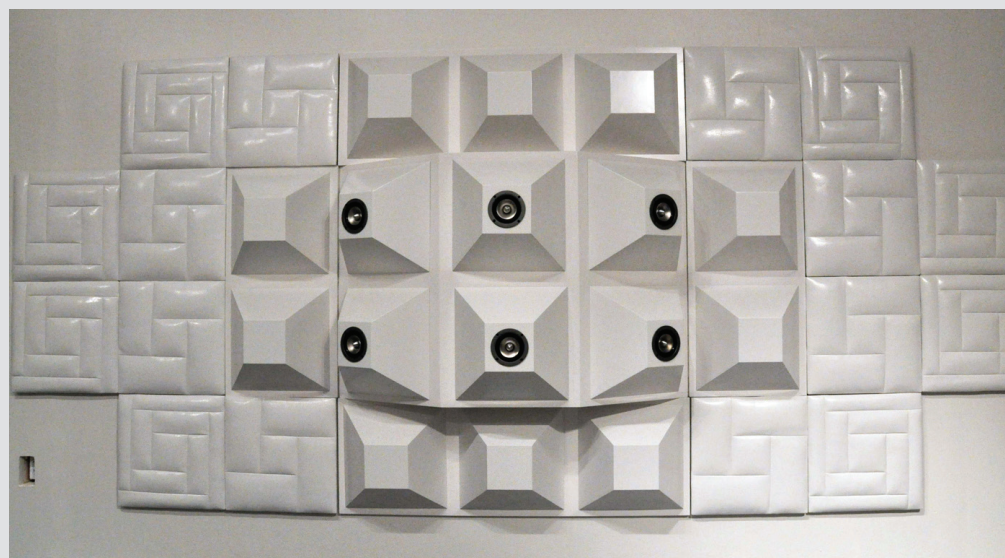
CONTINUES ON PAGE 28 >>

ENCAPSULATING PULSES: JACQUELINE GORDON INVERTS THE LOOK AND SOUND OF UTOPIA

VISUAL ART I happened upon the opening of "Our Best Machines are Made of Sunshine," a sound installation by Jacqueline Gordon at Queen's Nails Projects that has inspired noisy throngs both inside and outside the gallery's small walls. The work relays miked sound from the sidewalk and street outside QNP, ricocheting it through the gallery's innards via four white constructions of paneled vinyl and protruding, point-less (but sharp with meaning) pyramids. The result is a lot of fun; outsiders can create sound from outside the gallery's walls, while those inside are subject to an echo of cacophony. Inspired by anechoic chambers, John Cage, Brutalist architecture, the limitations of technology, utopia and dystopia, and, of course, sunshine, "Our Best Machines" is simultaneously intimidating and intimate, especially when visited alone. I recently sat down with QNP director Julio Cesar Morales and Gordon on the gallery's comfy floor cushions to get a sense of why this is, and what's so special about sunshine.

SFBG How did you arrive at the gap and tension between nature and machines?

Jacqueline Gordon I'm interested in the history of technology and how we create — or not necessarily how we create, but *why* we create — and the kind of tools that we create for ourselves. In particular, the tools and the ideas and machines created in pursuit of utopia, and how that approach can actually be a confining thing. So it's that push-pull between the search for an escape and then the confinement of that search. To me, this search is a universally human, psychological phenomenon.



"I wanted to do something that was all white," Jacqueline Gordon says of her current four-channel surround sound installation. "It's also a way of creating sensory deprivation."

SFBG Why or how does this search become confining?

JG It could become limiting because maybe you're only focused on one thing, and you kind of get stuck.

I started knitting when I was really depressed, which I think a lot of people do (laughs). And I was noticing that I couldn't *not* knit for eight hours a day. I got really into it. But then I started noticing that I wasn't progressing; I was just continuing on and I wasn't necessarily improving on certain aspects of my life. Instead, I was just totally obsessed with knitting.

SFBG It just became really repetitive.

JG Yeah, it was really soothing and comforting, but just total escape.

SFBG Would you say that "Our Best Machines are Made of Sunshine" is an attempt to elucidate or expose the push of technology and its tools toward a utopia, or an attempt to break out and disrupt that occurrence?

JG I'm investigating that occurrence by asking "What is that?" or "Why do we do these things, and how do we see them related to our lives?"

CONTINUES ON PAGE 28 >>

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Kink CONT.

thing seemingly innocent with a manic “la-da-da” that chimes in on occasion before bursting to a near crescendo during the song’s outro, sounding like a bad drug experience.

Listening to *Village Green*’s “All of My Friends Were There,” I’ve always imagined it playing at someone’s birthday party, with — of course — all their friends present. But it seems to be more of a performance with all eyes on Davies, because he’s built it in his head to be the biggest day in his life. Once again we see his sick longing to feel love, attention, and validation, this time through the power of numbers. Unfortunately, his gathering backfires to disastrous results. It’s just as well. Somehow I have a feeling that no matter how many people were present, he still feels alone and empty.

Two *Village Green* songs, “Picture Book” and the album-closing “People

Take Pictures of Each Other,” focus on how photographs are supposed to fill some sort of void, making us seem more important than we really are — as if a photograph is necessary to validate our feelings of love for one another and emotions from our past. Davies argues that we take pictures of one another to prove our existence. At the same time, he’s caught up in paranoid visions of what his own photograph will look like when he’s an old man: “Picture yourself, when you’re getting old.” Finally a bit of optimism peeks through, but in an unsure way, when he sings, “People often change, but memories of people can remain.” That is to say, I can remember you however I choose. **SFBG**

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ENCAPSULATING PULSES: JACQUELINE GORDON INVERTS THE LOOK AND SOUND OF UTOPIA

CONT.

SFBG I’ve noticed that some of your earlier work, such as “Black Matters,” takes its design direction from the natural world. And the title for this work obviously privileges sunshine (the natural) over the man-made (machine). How does this inform its form?

JG All the designs came from the natural environment. These patterns [the cone or stud-looking shapes that house the speakers] came from a building on the corner of Market and 11th streets. The vinyl pieces come from log cabin quilting patterns. It’s very simple. All of it is from the world. I like to think of it as actually coming from reality.

SFBG So, architecturally speaking, you’re interested in being “site-specific.” What else?

JG In terms of architecture, in terms of inspiration, I was looking at a lot of Brutalist architecture.

SFBG How come?

JG I think that in a way it demonstrates a striving for progression. Brutalist architecture was a kind of symbol for, or the epitome of, progress. Yet the buildings are so derelict; they’re not good to live in. But they are these emblems of power and structure — they symbolize utopia.

SFBG Why did you choose to house the speakers in the Brutalist forms as opposed to the quilted patterns? Could it have been the other way around?

JG I wanted the sound to come out of something hard. I also wanted it to be a little, I don’t know if “scary” is the word, but a little intimidating.

When I first started working with sound I got the idea that I wanted to make an anechoic chamber. I had read about John Cage’s theory of the anechoic chamber and I eventually got to experience an installation of one in New Jersey. The walls’ insides were patterned, and wedges come out in different directions.

SFBG Aside from the obvious “white cube” connection, why else did you choose white?

JG I’m interested in the manipulation of the senses and perception. I wanted to do something that was all white, but it’s also a way of creating sensory deprivation. (**Spencer Young**)

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Still fucking peasants as far as you can see? A John Lennon fan is something to be in Candice Breitz's *Working Class Hero (A Portrait of John Lennon)*. | CANDICE BREITZ, INSTALLATION VIEW OF *WORKING CLASS HERO (A PORTRAIT OF JOHN LENNON)*, 2006. PHOTO BY ALEXANDER FAHL

This is it

Candice Breitz gets to the media heart of pop songs and mom

By Glen Helfand
arts@sfbg.com

VISUAL ART In its opening week, the posthumous Michael Jackson film *This Is It* topped the international box office. It's a testament to the enduring

ardor of his fans. But one day in the not-so-distant future, the film will likely be core material in a media studies program. Perhaps even a Michael Jackson studies program.

In 2005, Candice Breitz, a Berlin-based, South African-born artist whose works of photography and video installation address the psychosocial power of pop, created *King (A Portrait of Michael Jackson)*. Breitz's multimedia project efficiently makes the case that the musician and his fans are engaged in a deeply complicated relationship, one with an infectious soundtrack. *King* is direct — 16 Jackson fans, videotaped singing and dancing to the entire *Thriller* album, are presented together in the gallery on plasma screens. The result is a dynamic image of the entertainer in which he never appears.

The similarly structured 2006 work *Working Class Hero (A Portrait of John Lennon)* is one of two celebrity-appropriating Breitz works currently on view at SFMOMA. Like a good pop song, it seduces with a hook and takes a complicated foothold in your consciousness. The second piece, 2005's *Mother*, isolates scenery-chewing performances by six major Hollywood actresses: Faye Dunaway, Diane Keaton, Shirley MacLaine, Julia Roberts, Susan Sarandon, and Meryl Streep.

"I'm turned on by the potential for the work of art to articulate com-

plex ideas and simultaneously engage a broader audience which might not be as invested in the discourse of contemporary art," the highly articulate Breitz explains in a recent conversation. She offers what she terms "the *South Park* model," suggesting the subversive cartoon is something you can simply be entertained by or write a PhD dissertation on.

Breitz's projects frequently manage to have it both ways. The Lennon piece beckons with the sound of familiar songs. But encountering 25 video monitors, each one slightly enlarging a passionate fan, is involuntarily witty — and frightening, due to the intensity of the performances. These are people who clearly take the music to heart and have made it their own. Being able to look at them so closely in a gallery is an uncomfortably intimate experience — an effect perhaps achieved by the fact that each participant is recorded alone.

"I'm interested in the ping pong, that they're there both as individuals who have their own subtle or radically different ways of interpreting their challenge, but also as members of what Benedict Anderson refers to as an 'imagined community,'" Breitz says. "They don't know each other, but by virtue of their shared interests they belong to an abstract community." This explanation concisely identifies a key component of the media-dependent condition of modern life.

The scenarios in Breitz's works have been complicated by the popularity of *American Idol* and YouTube. Breitz views them with characteristic criticality. "In as much as I am flirting with those formats, there are certain elements of those programs I don't care to embrace," she admits. "One is the way in which participants are humiliated and stripped of dignity."

The Breitz exhibition recalls Phil Collins' crowd-pleasing 2005 *dünya dinlemiyor*, a chapter of his Smiths karaoke video project that SFMOMA presented in 2006. Collins' piece also accesses powerful pop bonds, allowing one to see young Turkish fans deliver versions of Morrissey's lyrics in flawless English. Coincidentally enough, Collins made a project (2005's *the return of the reaper / gercegin geri donusu*) about people who felt damaged and exploited by their participation in British reality TV shows. While one might imagine a rivalry between the artists, Breitz acknowledges an appreciation and dialogue.

"Who did it first?" she asks. "I find it fascinating when different people do something similar at the same time. I find it affirming — there's a relevance [when] other people are thinking about the same things."

Mutual thoughts seem to have been entertained by the screenwriters of *Kramer vs. Kramer* (1979) and *Mommie Dearest* (1981), which are among the vintage film sources for Breitz's *Mother*. The piece essentially constructs new meanings from elements such as Faye Dunaway's over-the-top performance as Joan Crawford and Shirley MacLaine's fictitious Debbie Reynolds portrayal in *Postcards from the Edge* (1990). In the process, it spotlights the ways in which we embrace and consume maternal archetypes.

"There's a tug of war for meaning going on, and at the end of the rope there are all of those existing meanings and identifications and desires already invested in that material," Breitz says. "And then there's me — I'm doing my best to bring a new translation or angle."

She manages the feat, not least because her perspectives on her material and equipment are so spot-on. "I think of those plasma displays as vitrines," she says of the screens in her works. "They're like glass boxes in the natural history sense. Almost immediately, what you put into them is something of the past — they're less objects of our present than documents that refer back to something which was." Like the first time we heard that favorite Michael Jackson song. **SFBG**

ON VIEW: CANDICE BREITZ

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NICK CRIFFIN
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NOVEMBER 11-15
RUSSELL PETERS

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TUESDAY 11/24 - WEDNESDAY 11/25
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NOVEMBER 20-21
NOVEMBER 20-21
From his Comedy Central special
"What's That Clickin' Noise?"

WEDNESDAY 12/2 - SATURDAY 12/5
FROM LETTERMAN, CONAN, KIMMEL
AND COMEDY CENTRAL!
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Feeding it to you: L-Vis 1990 needs new needles, HOTTUB stomps the yard, and Oxana Olsen hosts some major Mall Madness. | HOTTUB PHOTO BY MERKLEY???: OXANA PHOTO BY BRANDON NORRIS



Information

SUPER EGO Apparently there's some sort of "recession" happening, which explains all the cat-hair wigs, duct-taped platforms, sideways boob-jobs, and flask-filled socks on the dance floor. And yet, peculiarly, new SF clubs continue to open at the rate of one a week. Among the recent delectations: SOM (2925 16th St., SF. www.som-bar.com), club impresario Peter Glickstern's Brazilian-tinged redo of the Liquid-Pink space in the Mission; Siberia (314 11th St., SF.), an intriguing if somewhat directionless ramp-up of the old Fat City, and a relaunch of the cozy 222 Hyde (222 Hyde, SF. www.222hydesf.com), which is starting to attract some mighty piquant talent. Are there enough crisp bucks to fold and tuck into these newbies' spangled thongs? Don't sneeze at my wig! **(Marke B.)**

DEVOTION

Good ol' seamless sets of throwdown soulful house became a rarity in this fractional decade, and the rest seems to have done a world of good. That full-throated sound of yore is back on the rise, and former Bay Area fave DJ Ruben Mancias is bringing his joyful party back once more, hands up.

Thurs/12, 9:30 p.m., \$10. Harlot, 46 Minna. SF. www.harlotsf.com

BEATS IN SPACE

I practically grew up on Beats in Space radio (www.beatsinspace.net), DJ and DFA member Tim Sweeney's tastily eclectic show on New York's WNYU. From Carl Craig to Faze Action, Diplo to Shit Robot, BIS's guestlist has been a crystalline signal through the Web static. Now the 10-year-old show's on the move, kicking off a monthly here with DJ Brennan Green and Sweeney himself.

Fri/13, 9 p.m., \$5. Triple Crown, 1760 Market, SF. www.triplecrownsf.com

CLAUDE VONSTROKE

Mr. Dirty Bird Records should be credited with injecting a sense of humor into minimal techno and producing a signature Bay Area sound. Although he sticks with his usual tricks on his new album, *Bird Brain* — guttural grunts, jungle calls, tympani rolls, locker room jokes, and ornithological obsession — he's still hitting a dance floor

sweet spot and occasionally breaking through into beauty.
Fri/13, 10 p.m., \$10 advance.
Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

THE FUTURE 003

Yes, future bass is still happening, and starting to enter its baroque phase. (Luckily, wacky maestro headliner Daedelus was baroque to begin with). The first two gut-rumbling installments of this party focused on more aggressive, dub-step-related variations of the future sound. This one looks a tad jazzier, with electro-boogie aficionado James Pants and progressive warper Free the Robots looking ahead.

Fri/13, 9 p.m., \$12 advance. 103 Harriet, SF. www.1015.com

MERCURY LOUNGE

It's all about Mason Bates, the local composer whose attempts to fuse classical orchestration with laptop electronics are never less than wowza. His Mercury Soul project is mixing up a fizzy Friday happy hour, interspersing live classical performances with house, trip-hop, and jazzy downtempo loveliness.

Fri/13, 5 p.m.-9 p.m., free. 111 Minna, SF. www.111minnagallery.com

BIG IDEA NIGHT

Another lollapalooza of art and nightlife who's-who at Yerba Buena, this time taking on "The State of the Queer Nation." Yes, that's

far too much to swallow in one tipsy evening, but performances by HOTTUB, Tim Miller, Diamond Daggers, DJ Black, and more will certainly whet your appetite for funky homo-intellectualization. Sat/14, 9 p.m., free. Yerba Buena Center for the Arts, 701 Mission, SF. www.ybca.org

L-VIS 1990 AND BOK BOK

L-vis 1990's videos, directed by James Connolly, are little slices of postmodern genius, positing a Soul II Soul meets Jane Fonda Workout era that never existed but kind of should have. His UK Funky sound, however, is definitely of the now, mixing tribal house beats with champagne-rave breakdowns. With fellow funkster Bok Bok, he'll bring the bangerin' Night Slugs party from the UK.

Sat/14, 10 p.m., \$10. Elbo Room, 647 Valencia, SF. www.elbo.com

MALL MADNESS

I once jokingly lamented that among all the '90s grunge revival in the clubs, there wasn't a complimentary boy-band tribute night. STFU, Marke B.! Here it is in all its glory, a galleria-drag bonanza with a healthy and shockingly unironic dose of Tiffany, Stacey Q, and uncloseted Backstreet Boys. Accessories by Claire's, Glamour Shots provided. Sat/14, 10 p.m., \$5. UndergroundSF, 424 Haight, SF. **SFBG**



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THURS. NOV. 12 • DOORS 7:30 / SHOW 8 • \$14 ADV. / \$14 DOOR

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FRI. NOV. 13 • DOORS 7 / SHOW 7:30 • \$16 ADV. / \$18 DOOR

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WED. NOV. 18 • DOORS 7 / SHOW 8 • \$25 ADV. / \$25 DOOR

NITZER EBB
KING LOSES CROWN

FRI. NOV. 20 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR

THE FIERY FURNACES
CRYPTACIZE • DENT MAY

SAT. NOV. 21 • DOORS 7 / SHOW 8 • \$15 ADV. / \$15 DOOR

MUNICIPAL WASTE
OFF WITH THEIR HEADS
PHOBIA • CAULDRON

THURS. NOV. 12 • DOORS 7 / SHOW 8 • \$17.50 ADV. / \$18 DOOR

(RED) NIGHTS A FINE FRENZY
LANDON PIGG • AMONG THE OAK AND ASH

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WEDNESDAY 11

ROCK/BLUES/HIP-HOP

JAZZ/NEW MUSIC

FOLK/WORLD/COUNTRY

Cook County Corrections, Sara Judge, Hyde
West El Rio. 8pm, \$5.
Gaucha, Michael Abraham Jazz Session
 Amneisa. 8pm, free.
Halau O Keiaiki'i, Kumu Hula Kawika Alfiche
 Peña Pachamama, 1630 Powell, SF; (415) 646-
 0018. 7:30pm; \$10.

DANCE CLUBS

THURSDAY 12

ROCK/BLUES/HIP-HOP

Anvil Chorus, Warning SF, Ghost Next Door Slim's. 8pm, \$14.
Ray Davies Warfield. 8pm, \$42.50-59.50.
Distance from Shelter, Gnarboots, Tribe of Shadows, Noise Clinic Annie's Social Club. 8pm, \$7.
Dorado, Resin 7 Boom Boom Room. 9:30pm, \$7.
Electric Six, Gay Blades, Millions of Brazilians Independent. 8pm, \$16.
Fine Frenzy, Landon Pigg, Among the Oak and Ash Great American Music Hall. 8pm, \$18.
Headlights, Anni Rossi, Pomegranates Café du Nord. 9pm, \$12.
Inflight Nymphs, Blair Hansen El Rio. 9pm, \$8.
Lawrence Arms, Teenage Bottlerocket, Cobra Skulls, For.The.Win Bottom of the Hill. 8:30pm, \$14.
Loch Lomond, Dame Satan, Tether Horse Hotel Utah. 9pm, \$8.
Michael Musika, Quinn DeVeaux and the Blue Beat Review, Loyd Family Players, Indiana Hale Rickshaw Stop. 7:30pm, \$12.
New Maps of the West, Stella Royale, Catherine Anne Davis Bollyhood Café. 7pm, \$5.
Off With Their Heads, Smalltown, Young Offenders, Detournement, Complaints Three Parkside. 9pm, \$8.
Sex Type Thing Red Devil Lounge. 8pm, \$10.

CONTINUES ON PAGE 32 >>



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BANDONEON PLAYER SETH ASARNOW

THURSDAY NOVEMBER 12TH 9PM \$10/\$12 (INDIE)
HEADLIGHTS
ANNI ROSSI • POMEGRANATES

FRIDAY NOVEMBER 13TH 9PM \$14 (INDIE)
MY FIRST EARTHQUAKE
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PLAYERS

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SUNDAY NOVEMBER 15TH 8PM \$10/\$12
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THE LICKETS
JULIANNA BARWICK
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MONICA PASQUAL (OF BLAME SALLY)

WEDNESDAY NOVEMBER 18TH 8:30PM \$15 (SONGWRITER)
ERIN MCKEOWN
SONYA KITCHELL

THURSDAY NOVEMBER 19TH 8:30PM \$12/\$15
(CABARET)
TRAUMA FLINSTONE PRESENTS:
"PARDON MY SOUTHERN ACCENT"
WITH MARK SARGENT, DARLENE
POPOVIC, DONALD ARQUILLA, MICHAEL
GROVE AND THE TOM SHAW TRIO

FRIDAY NOVEMBER 20TH 8PM \$15 (INDIE) ALL AGES
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GIRLS
DOMINANT LEGS

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11/19: JUDGEMENT DAY
11/20: EL DOPA
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THUR/12 ROCK/BLUES/HIP-HOP CONT>>

Unauthorized Rolling Stones Biscuits and Blues. 8pm, \$15.
Worker Bee, Jet Age, Crazies Will Destroy You Hemlock Tavern. 9pm, \$6.

BAY AREA
Widespread Panic Fox Theater. 8pm, \$45.

JAZZ/NEW MUSIC

Joe Bagale Amnesia. 9pm, \$5. A tribute to Ray Charles.
Celia Malheiros Trio Yoshi's San Francisco. 8pm, \$20.
Michael Coleman Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Graham Connah Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
Laurent Fourgo Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7:30pm, free.
Lloyd Gregory Shanghai 1930. 7pm, free.
Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.
Wally Schnalle Coda. 9pm, \$7.
"SF Jazz Presents Hotplate: Joe Bagale Plays Ray Charles" Amnesia. 8pm, \$5.
Shayne Steele Yoshi's San Francisco. 10:30pm, \$14.
Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Banish the Dogs Plough and Stars. 9pm.
Jueves Flamencos Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:15pm, 9:30pm; \$10-12.
Shut-Ins Atlas Café. 8pm, free.
Theresa Perez and guests Duboce Park Café, 2 Sanchez, SF; (415) 621-1108. 7:30pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. DJs Pleasuremaker, Señor Oz, J Elrod, B Lee, and special guest DJ Tomas spin Afrobeat, Tropicalia, electro, samba, and funk.
CakeMIX SF Wish, 1539 Folsom, SF. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Data Beez DNA Lounge. 8pm, \$12. Chip music with Minusbaby, Trash80, Starpause, Crashfaster, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Gymnasium Matador, 10 6th St., SF; (415) 863-4629. 9pm, free. With DJ Violent Vickie and guests spinning electro, hip hop, and disco.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Kissing Booth Make Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mercury Lounge 111 Minna. 5pm, \$4. With DJ Masonic and MarsBassMan on the upright bass bringing you groovy downtempo mixed with classical.
Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Motion Sickness Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.
Popsene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Represent Icon Lounge. 10pm, \$5. With Resident DJ Ren the Vinyl Archaeologist and guest.
Solid Club Six. 9pm, \$5. With resident DJ Daddy Rolo and rotating DJs Mpenzi, Shortkut, Polo Mo'qz and Fuze spinning roots, reggae, and dancehall.

FRIDAY 13

ROCK/BLUES/HIP-HOP

Cartel, This Providence, Summer Set, Dares Slim's. 7:30pm, \$18.
Chemistry Set, Love, Isabel, Luke Thomas Trio Hotel Utah. 9pm, \$8.
Cy Curnin, Love Seat Trio Red Devil Lounge. 8pm, \$12.
Dead To Me, Grant Hart, Started-Its Thee Parkside. 9pm, \$10.
Distant Relatives El Rincon. 9pm, \$5.
Foma, Like Trains and Taxis, Blood and Sunshine Rock-It Room. 8pm, \$8.
Fuck Buttons, Growing Bottom of the Hill. 10pm, \$10.
Glassjaw Regency Ballroom. 9pm, \$25.
Mark Growden Cowell Theater, Fort Mason Center, Marina at Laguna, SF; www.brownpap-ertickets.com. 8pm, \$25-55.
Insane Clown Posse, (hed) p.e., Dayton Family, Mars Warfield. 7pm, \$30.
DJ Lebowitz Madrone Art Bar. 6-9pm, free.
Lover!, Splinters, Bass Drum of Death Hemlock Tavern. 9:30pm, \$7.
My First Earthquake, Generationals, Attachments Café du Nord. 9:30pm, \$14.
Orange Peels, Hollyhocks Make-Out Room. 7:30pm, \$7.
Persephone's Bees, Sonny and the Sunsets, Stilts, Thorny Brocky Knockout. 9pm, \$7.
Pinback, Joe Jack Talcum Bimbo's 365 Club. 9pm, \$22.
Pomplamoose, Danielle Ate the Sandwich, Greet National Road Brainwash, 1122 Folsom, SF; (415) 861-3663. 8pm, free.
Psychology of Genocide, Farticus, Nerv Annie's Social Club. 6-9pm, \$5.
Raekwon Independent. 9pm, \$30.
They Might Be Giants Fillmore. 9pm, \$26.50.

BAY AREA

Buddy Guy, Elvin Bishop Marin Center, 10 Avenue of the Flags, San Rafael; www.marin-center.org. 8pm, \$25-75.
Widespread Panic Fox Theater. 8pm, \$45.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Steve Gadd and friends Yoshi's San Francisco. 8 and 10pm, \$25.
Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.
Mr. Lonesome and the Blue Bells Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Proteges of Hyler Jones Shanghai 1930. 7pm.
Hannah Rifkin Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.
Lavay Smith and Her Red-Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.

FOLK/WORLD/COUNTRY

Acoustic Grateful Dead Music Plough and Stars. 9pm. With David Gans and Dave Stein.
Boca Do Rio Coda. 10pm, \$10.
Café Flamenco Verdi Club, 2424 Mariposa, SF; (415) 861-9199. 8pm, \$22.
Cuban Nights Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm; \$19.95 with tapas.
Rapid Transit Acapella Duboce Park Café, 2 Sanchez, SF; (415) 621-1108. 7:30pm, free.
Rob Reich, Craig Ventresco Amnesia. 7pm, free.
Dawn Richardson and guests Dolores Park Café. 7:30pm, free.
Quijeremá Red Poppy Art House. 8pm, \$12-15.
Latin American fusion jazz.
Sol'Jibe Mojito, 1337 Grant, SF; (415) 596-3986. 10pm, \$5.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Blow Up Rickshaw Stop. 10pm, \$15. With DJs Jeffrey Paradise and Richie Panic spinning dance music.
Deviant Nation DNA Lounge. 10pm, \$18. Rock and industrial with Kaura, Everything Goes Cold, Deconbrio, and more.
DJ T Mighty. 9pm, \$8.

Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Fo' Sho! Fridays Madrone. 10pm, \$5. DJs Kung Fu Chris, Makossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics.
Future 003 103 Harriet, 103 Harriet, SF; (415) 431-3609. 10pm, \$13. With DJs Daedelus, James Pants, and Free the Robots.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Gymnasium Stud. 10pm, \$5. With DJs Violent Vickie and guests spinning electro, disco, rap,

and 90s dance and featuring performers, gymnastics, jump rope, drink specials, and more.
I can't feel my face Amnesia. 10pm, \$3. With DJs EUG and J Montag.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
Lovebuzz Annie's Social Club. 9pm, \$5. DJs Jawa and Melody Nelson spin 90s, punk, and classic rock.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
6 to 9 800 Larkin, 800 Larkin, SF; (415) 567-9326. 6pm, free. DJs David Justin and Dean

Manning spinning downtempo, electro breaks, techno, and tech house. Free food by 800 Larkin.
Soulclap and Dance-off 111 Minna. 9pm, \$5. With DJs Ian Svenonius, Jonathan Toubin, Paul Paul, Jello Biafra, and Primo spinning some 45 rpm soul action.
Treat Em Right Elbo Room. 10pm, \$5. Hip-hop and funk with DJs Vinnie Esparza, Josh B, and Doctor Delay.
Claude VonStroke Mezzanine. 10pm, \$20. With DJ Solar.

SATURDAY 14

ROCK/BLUES/HIP-HOP

AC/DShe, High Voltage, Powerage Slim's. 9pm, \$14.

Cash'd Out, Bone Cootes, Hobo Nephews of Uncle Frank Thee Parkside. 9pm, \$10.
Crimson Ivy, Cynical Mass, Crash Faster Annie's Social Club. 8pm, \$8.
Josh Damigo, Tan Sister Radio, Jordan Epcar Brainwash Café, 1122 Folsom, SF; (415) 861-3663. 8pm, free.
Dear and the Headlights, Kinch, Distraction Fit Bottom of the Hill. 9pm, \$12.
Destruments, Raw Deluxe Coda. 9pm, \$7.
Zakiya Hooker Biscuits and Blues. 8 and 10pm, \$20.
Jackopierce, Creede Williams Red Devil Lounge. 9pm, \$25.
Victor Jones and Culture-Versy Boom Boom Room. 9:45pm, \$12.
Mission of Burma, Erase Errata Independent. 9pm, \$20.

CONTINUES ON PAGE 34 >>

AMOEBa music
LIVE SHOWS CALENDAR
 All shows are free & all ages welcome!
 Check Amoeba.com for complete listings...

© SAN FRANCISCO:
WEDNESDAY • NOVEMBER 18 • 6PM
FAT FREDDY'S DROP
Dr Boondigga & The Big BW is the long-awaited sophomore release from Wellington, New Zealand's premier Dubstyle Kings. Fat Freddy's Drop. The 7-piece band is stunning live & in the studio with their unique blend of roots, dub, reggae, jazz, & soul.

SUNDAY • NOVEMBER 22 • 2PM
FANFARLO
 Known for their literary smarts & bookish charm, Fanfarlo, the UK 5-piece, create a heart-wrenchingly beautiful world on their debut album, *Reservoir*. Also catch them later that night at the Rickshaw Stop in SF.

© BERKELEY:
 No shows this week. Check amoeba.com for upcoming free live shows!

SPECIAL EVENTS!
THEY MIGHT BE GIANTS - 11/12
 Mini-concert, reading, & book signing!
 4pm @ The Booksmith: 1644 Haight St., SF.
 Presented by The Booksmith & Amoeba Music
 Free event! All ages welcome!
 www.booksmith.com

THE GO GO SPECTACULAR!
 With Deke Dickerson's All Star Frat Band,
 The Barbary Coasters & The Devil-Ettes!
 Fri. 11/13 & Sat 11/14
 The Brava Theatre: 2781 24th St., SF.
 \$25 adv./\$35 door, 21+, 7pm
 www.devilettes.com

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WED NOV 11
 DOOR 8PM
 \$14
 age: ALL
THE LAWRENCE ARMS
TEENAGE BOTTLEROCKET
COBRA SKULLS
DRUGLORDS OF THE AVENUES

THU NOV 12
 DOOR 8PM
 \$14
 age: ALL
THE LAWRENCE ARMS
TEENAGE BOTTLEROCKET
COBRA SKULLS
FOR THE WIN

FRI NOV 13
 DOOR 8:30
 \$10
 age: ALL
FUCK BUTTONS
GROWING
CHEN SANTA MARIA

SAT NOV 14
 DOOR 8:30
 \$10/\$12
 age: ALL
DEAR AND THE HEADLIGHTS
KINCH
THE DISTRACTION FIT

SUN NOV 15
 DOOR noon
 \$8
 age: ALL
20 MINUTE LOOP
TRUE MARGRIT
GRIDDLE

SUN NOV 15
 DOOR 8:30
 \$13
 age: ALL
RUSSIAN CIRCLES
YOUNG WIDOWS
HELMS ALEE

TUE NOV 17
 DOOR 8:30
 \$8
 age: ALL
LLOYDS GARAGE
BODY OR BRAIN
FINISH TICKET

WED 11/18
ACTIONSLACKS
 Love Is Chemicals • Ex-Boyfriends

THU 11/19
THE HIDDEN CAMERAS
 Gentleman Reg • Winter's Fall

FRI 11/20
DOLORATA
 Audrey Howard And The Misters • View From Space

SAT 11/21
GIRLS SOLD OUT
 Tamaryn • Dominant Legs

TUE 11/24
LILYS
 Astral • LSD And The Search For God

WED 11/25
DEASTRO
MAX TUNDRA
 White Cloud

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advance tickets: bottomofthehill.com/tickets.html

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AC/DC
All night long!
 with **AC/DSHE,**
HIGH VOLTAGE
 and **POWERAGE**

Ride on...

Have a drink on me!

SAT. NOV. 14TH 8PM

For those about to rock ... we salute you thrice! NO REPEATS!

SLIM'S S.F.
333 11TH ST. • ALL AGES!

SAT/14 ROCK/BLUES/HIP-HOP

CONT>>

Mountain Goats, Final Fantasy Fillmore. 9pm, \$25.
Or, The Whale, Hello Kavita, Brothers Comatose Café du Nord. 9:30pm, \$10.
Ty Segall, Baths, Culture Kids Amnesia. 9pm, \$7.
Thunderheist, Winter Gloves 330 Ritch. 8pm.
Turks, Rats Eyes, La Guardia Hemlock Tavern. 9:30pm, \$6.
White Flag Down, Aires and Graces Hemlock Tavern. 6pm, free.

BAY AREA
Widespread Panic Fox Theater. 8pm, \$45.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Steve Gadd and friends Yoshi's San Francisco. 8 and 10pm, \$25.
Janis Mercer San Francisco Community Music Center, 544 Capp, SF; http://sfcmc.org. 8pm, free.
Rob Modica and friends Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.
Jack Pollard Shanghai 1930. 7pm, free.
Regina Pontillo Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Ricardo Scales Top of the Mark. 9pm, \$15.
Valerie Troutt and Classical Revolution Red Poppy Art House. 8 and 9pm, \$12-15.

FOLK/WORLD/COUNTRY

Black Crown Stringband, Water Tower Bucket Boys Swedish American Hall, 2170 Market, SF; (415) 861-5016. 7:30pm, \$15. A benefit for a rare form of leukemia.
Buraka Som Sistema Mezzanine. 9:30pm, \$16. With DJ Shane King.
Hamsa Lila with Airtro Moriera Regency Ballroom. 9pm, \$28.
Johnson Girls Ship Balclutha, Hyde Street Pier, Fisherman's Wharf, SF; (415) 561-6662 x33. 8pm, \$14.
Klezmer en Buenos Aires JCCSF, 3200 California, SF; (415) 292-1233. 8pm, \$35. With the Lerner Moguilevsky Duo.
Roy McNamara Plough and Stars. 9pm.
Mystical Arts of Tibet Herbst Theater, 401 Van Ness, SF; (415) 392-4400. 8pm, \$25-45. Featuring the multiphonic singers of Drepung

Loseling monastery.
SF Hootenenny Night Café International, 508 Haight, SF; (415) 665-9915. 7pm, free. With Quake City Jug Band, Jugtown Pirates, and Blvd Park.
Yellow Dress, Maggie Morris Amnesia. 7pm, free.

DANCE CLUBS

BADNB Club Six. 9pm, \$10. With DJs 2Cents, Method One, Mikebee, Push, and more spinning drum and bass.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Bootie DNA Lounge. 9pm, \$12. Mash-ups with DJ Tripp, Adrian and Mysterious D, and Dada.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Reggae Gold SF Endup. 10pm, \$5. With DJs

Daddy Rolo, Polo Mo'Quuz, and more spinning reggae, dancehall, and remixes all night.
Same Sex Salsa and Swing Magnet, 4122 18th St., SF; (415) 305-8242. 7pm, free.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
Strength in Flavor DNA Lounge. 3-8pm, \$15. Hip-hop with DJ Kool Herc, two on two dance battles, and more.
Tormenta Tropical Elbo Room. 10pm, \$5. Electro cumbia DJs L-Vis 1990 and Bok Bok, plus Disco Shawn and Oro 11.

SUNDAY 15

ROCK/BLUES/HIP-HOP

Black Heart Procession, Bellini Independent. 8pm, \$15.



WEDNESDAY NOVEMBER 11 9PM, NO COVER!
MOD V. ROCKER DJS: OLDER BROTHER, SHAMELESS, DJ VON TRIPPEN, & DJ CARLSTONE ROCK
 DANCEABLE FRINGE ROCK FROM ALL ERAS.

THURSDAY NOVEMBER 12 7PM, \$10
"VAGTASTIC! ROARING 20'S FASHION SHOW & DANCE PARTY BENEFITING THE WOMEN'S COMMUNITY CLINIC"
 10PM, NO COVER!
REVIVAL SOUND SYSTEM
 SKA, ROCKSTEADY, REGGAE W/
KUSF DJ REVIVAL SOUND SYSTEM
DJ SHAWN, DJ VANESSA!

FRIDAY NOVEMBER 13 7:30PM, \$7
THE ORANGE PEELS
 CD RELEASE PARTY!
HOLLYHOCKS

EVERY FRIDAY AT 10PM, \$5
LOOSE JOINTS!
W/ DJS THOM THUMP, DAMON BELL & CENTIPEDE
 FUNK/SOUL/HIPHOP/AFRO-BEAT/& MORE

SATURDAY NOVEMBER 14 7PM, \$3-\$5
WRITERS WITH DRINKS
 FEATURING: JAVIER GRILLO-MARXUACH, S. BEAR BERGMAN, MARY ROBINETTE KOWAL, NAOMI QUINONEZ & KAT RICHARDSON!
 ALL PROCEEDS BENEFIT THE EL/LA

EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
W/ ROGER MAS & EL KOOL KYLE
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY NOVEMBER 15 7:30PM, \$7
 SEAWEEED SWAY SHOWCASE!
INDIANNA HALE
WINDY-GAP, SLOW MOTION COWBOYS
 WITH MC JEREMY DALMAS

MONDAY NOVEMBER 16 8:30PM, \$7
PORTO FRANCO
 RECORD & CD RELEASE PARTY
MARK MATOS, OS BEACHES, UMKKA & BRO (LEGENDARY RUSSIAN ROCK BAND)

TUESDAY NOVEMBER 17
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WED 11/11 9PM \$5
 ELBO ROOM PRESENTS
FORGET ABOUT BOSTON PILLS AND JACKETS
FRONTWOMYN (FORMERLY LAST LEGAL MAGIC)

THU 11/12 9:30PM \$5 B4 11PM \$6 AFTER
 AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS WITH DJS/
 HOST: **SEÑOR OZ** PLUS RESIDENTS J ELROD AND B LEE AND SPECIAL GUESTS
DJ TOMAS (XLR8R),
DJ COLLAGE, ROGER LUIS (TRU THOUGHTS (UK))

FRI 11/13 6:30PM TO 9PM \$5 TO \$20
 LITERARY DEATH MATCH
OPIUM #9 RELEASE PARTY
 WITH READERS: SHANTHI SEKARAN, CHARLIE HASS, SETH HARWOOD, D.W. LICHTENBERG AND JUDGES: ARLINE KLATTE, MICHAEL CAPOZZOLA, TODD ZUNIGA

LATE: FREE FUNK FRIDAY PRESENTS TREAT EM RIGHT W/ DJS
VINNIE ESPARZA (HELLA TIGHT) AND **JOSH B** (4ONEFUNK) PLUS **DOCTOR DELAY**

SAT 11/14 10PM \$5 B4 11PM \$10 AFTER
 BERSA DISCOS PRESENTS
TORMENTA TROPICAL
 WITH **L-VIS 1990** & **BOK BOK** (NIGHT SLUGS, UK) PLUS **DISCO SHAWN & ORO 11**

SUN 11/15 9PM \$6
DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL
 WITH **DJ SEP, LUDICHRIS,** AND GUEST **ROOMMATE** (OSC/BABYLON SYSTEM/ARGON/HOLLOW POINT/FULL MELT RECORDINGS)

MON 11/16 8:30PM \$8/\$10
 ELBO ROOM & PANACHE PRESENT
AN ALBATROSS (PA), **LOVERS** (UK), **THE FRESH & ONLYS,** **RELIGIOUS GIRLS**

TUE 11/17 9PM \$6
 ELBO ROOM PRESENTS
FOXTAIL SOMERSAULT, THREADSPINNER (SANTA BARBARA), **TOMIHIRA**

WED 11/18 9PM \$7
SOCIETY OF ROCKETS (RECORD RELEASE), **CONSPIRACY OF BEARDS** (ACAPPELLA TRIBUTE TO LEONARD COHEN), **LOTUS FEET**

UPCOMING
 THU 11/19 AFROLICIOUS
 FRI 11/20 SAMBA DA
 SAT 11/21 SAT NITE SOUL PARTY
 SUN 11/22 DUB MISSION: NICKODEMUS MEETS THE SPY FROM CAIRO, DJ SEP, FREYJA, CALAMITY SAM

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KITCHEN OPEN DAILY

***Wed 11/11**
 8PM \$8/\$10 ALL AGES
 WHORE FOR SATAN AND INDIVIDUAL THOUGHT PRODUCTIONS PRESENT:
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DJ ROB METAL

***Thu 11/12**
 9PM \$8
 PIRATE CAT PRESENTS
 PIRATE'S PRESS
 KICK-OFF PARTY!
OFF WITH THEIR HEADS
SMALLTOWN (SWEDEN)
YOUNG OFFENDERS
DETOURNEMENT
COMPLAINTS

***Fri 11/13**
 9PM \$10 ALL AGES
DEAD TO ME
GRANT HART (HÜSKER DÜ)
THE STARTED-ITS

***Sat 11/14**
 3PM FREE
HAPPY HOUR SHOW
HOT HERESY
IRON WITCH

9PM \$10
CASH'D OUT
BONE COOTES
HOB0 NEPHEWS OF UNCLE FRANK

***Sun 11/15**
 4PM FREE ALL AGES
TWANG SUNDAY
REDUCED TO RUIN
HANG JONES

8PM \$8
CHRIST ON PARADE
THE LEWD
ESKAPO
KIM PHUC (MEMBERS OF CAUSTIC CHRIST)

UPCOMING SHOWS:
 11/18 - COMBACK KID, GRAVEMAKER, MOTHER OF MERCY, DEAD SWANS
 11/19 - RAILCARS, SAMUEL ROY, PREGNANT, FELT DRAWINGS
 11/20 - 510'S FINEST PRESENT KING
 11/22 - SLICK 46, MEMPHIS MURDER MEN, SHOOTIN' LUCY, SHELBY COBRA
 11/28 - THE BUSINESS, CONTROL, HARRINGTON SAINTS

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HAPPY HOUR
 M - F
 4-7 pm
 \$2 PBR & TECATE

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 \$3 PINT all day & night!

SPORTS & LIVE MUSIC BAR

THIS WEEK
 FRI NOV 13 • 9PM • FREE:
 LIVE MUSIC W
MASS FICTION
 SAT NOV 14 • 5PM
COUTURE V VERA (UFC)
 SAT NOV 14 • 6PM
MANNY PACQUIAO
V MIGUEL COTTO (PPV BOXING)

SPORTS
 ALL EPL & SPL SOCCER GAMES!
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 MONDAY NIGHT FOOTBALL (W/ COMPLIMENTARY BUFFET)

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WED 11/11 **DJ ERIN HURLEY** 10PM
THU 11/12 **DJ CAROLYN K.** 10PM
FRI 11/13 **DJ NAKED ROB** 10PM
SAT 11/14 **BARE ROOTS FUNDRAISER**
 A NIGHT FOR AFGHANISTAN
 8PM
MUSIC BY LONDON STREET

SUN 11/15 **SUNDAY BLOODY BACON SUNDAY**
DJ TOBYN 8PM
TUE 11/17 **ALCOHOLOCUAUST**
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FRI. NOV. 13TH (000VW!)
SAILOR JERRY RUM PROMO
10:30PM

SAT. NOV. 14TH
MIMI & CODY'S B-DAY PARTY
W/ "THE CORRUPTORS" & "TEXAS THIEVES"
10PM \$5

EVERY SUNDAY
BEST OF THE BAY WINNER '09!!
FREE BBQ W/ CHUPA & DAMON

EVERY MON NIGHT
ICHI SUSHI **HAPPY HOUR**
6-9PM

EVERY TUESDAY
"TEQUILA TERROR TUES."
TECATE & SHOT \$6 W/ HORROR ON THE BIG SCREEN, "THE SPIRAL" @ 11PM

MON - FRI 4 - 2AM ★ SAT - SUN 2 - 2AM
HAPPY HOUR 4 - 7 MON - FRI
WHISKEY WED ★ PBR & SHOT \$5
SATELLITE RESTAURANT ★ WEIRD FISH
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 W/ DJ SERGIO IGLESIAS - 60'S, BUBBLEGUM, & R'N'B

TH BUILT FOR SPEED
Rocks Your Ass!

F PUNK AS FUCK
W/ DJ MASTER BLASTER

SA I ♥ Wet Panties
DJ Jules (1984)

SU LOWBROW
SUNDAYS/ROOST UNO

Monday Massacre
 M **Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"**

T BLACK TUESDAYS
 W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
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Blacklist Knockout. 8pm, \$10.
Christ on Parade, Lewd, Eskapo, Kim Phuc Thee Parkside. 8pm, \$8.
Dr. Mojo Boom Boom Room. 9:30pm, free.
Lloyd Gregory Biscuits and Blues. 8pm, \$15.
Grant Hart, Blank Stares, Off Campus Hemlock Tavern. 8pm, \$7.
David Lindley, John Hammond Great American Music Hall. 8pm, \$25.
Russian Circles, Young Widows, Helms Alea Bottom of the Hill. 9pm, \$13.
Sippy Cups, Frances England Bimbo's 365 Club. 1 and 4pm, \$17.
20 Minute Loop, True Margrit, Griddle Bottom of the Hill. 1pm, \$8.
White Tie Affair: The Traveling Talent Show, Every Avenue, Stereo Skyline, Runner Runner Slim's. 7pm, \$15.

JAZZ/NEW MUSIC

Steve Gadd and friends Yoshi's San Francisco. 7pm, \$25.

FOLK/WORLD/COUNTRY

David Choi Café du Nord. 8pm, \$12.
Festa de São Martinho Horatius, 350 Kansas, SF; (415) 252-3500. 6pm, \$35. With a performance by Ramana Vieira and featuring traditional Portuguese food.
Pokey LaFarge and the South City Three, Sour Mash Hug Band, Shovelman Amnesia. 9pm, \$7-10.
Los Bolerós Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7:30pm, 11:45pm; \$10-12.
Makru Coda. 9pm, \$7.
Playing for Change Band Palace of Fine Arts, 3301 Lyon, SF; www.ticketmaster.com. 8pm, \$45.
Reduced to Ruin, Hang Jones Thee Parkside. 4pm, free.
Seisiún Plough and Stars. 4pm.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and guest Roommate.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Green Festival After Party 1015 Folsom. 8pm, \$15. Featuring performances by Dead Prez, Speech of Arrested Development, and Hard Knock Radio's Davey D and DJs Sake One, Wisdom with DJ Skwint and Seasunz, JBoogie, and more.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th, 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Play DNA Lounge. 5pm-midnight, \$30. House with DJ Ted Eiel.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 16

ROCK/BLUES/HIP-HOP

Big, Round, Rad Cloud, Pine Away El Rio. 8pm, \$5.
DJ Spooky Independent. 9pm, \$17.
Crystal Monee Hall Coda. 9pm, \$7.
Lovvers, An Albatross, Fresh and Onlys, Religious Girls Elbo Room. 8:30pm, \$10.
Terry Riley's In C, Lickets, Julianna Barwich, DJ Stereo Steve and the World of Living Sound Café du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

Clarinet Thing Yoshi's San Francisco. 8pm, \$14.
"Jazz at the Razz" Rrazz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399. 8pm, \$25. With the Mike Greensill Trio and Noel Jewkes.
Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.

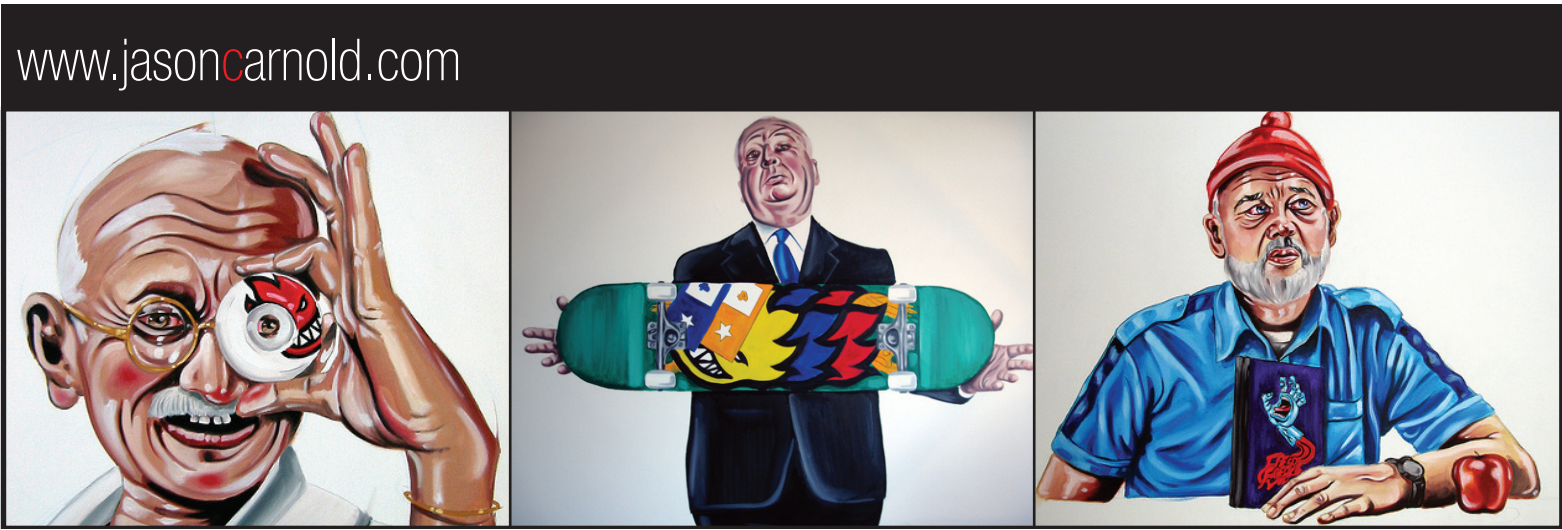
FOLK/WORLD/COUNTRY

Homespun Rowdy, Bluegrass Jam Amnesia. 6:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins

CONTINUES ON PAGE 36 >>



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FRI NOV 13	THE FACE KICKS & THE ACTORS
SAT NOV 14	THE PLASTERKATZ
SUN NOV 15	NFL SUNDAY TICKET ALL GAMES ALL DAY FULL KITCHEN 9am
MON NOV 16	MONDAY NIGHT FOOTBALL \$10 STEAK
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WEDNESDAY NOV. 11:
Qool
Qool is the original clubbing happy hour. Get on the Q-list, go to qoolsf.com
5-10pm FREE before 6pm | \$5 cover

R2C 11th Hour Send Off Party
You are invited to join the Bay Area Road to Copenhagen Working Group (aka R2C) for a lively send-off party of political preparation, play, and press opportunities!
5:30-9pm

THURSDAY NOV. 12:
Sugar Rush | Get Your Sweet On
Please join us for a night of dessert tastings from the Bay Area's best restaurants, a silent auction, and cocktails to help support Spark's youth programs! For online tickets go to www.sparkprogram.org
7pm-9pm | \$60 at the door, \$50 online

FRIDAY NOV. 13:
Mercury Lounge
A live performance of classical and electronica fusion. For more info. go to mercury soul.org
5pm-9pm | Free

Lucky Friday the 13th!
Soul Clap & Dance-Off
Get down to 45rpm soul action from Ian Svenonius (Chain & the Gang) and Jonathan Toubin (NY Night Train) and more. \$100 dance-off!
9pm-2am | \$5

SATURDAY NOV. 14:
To Raise the Level of Water
A participatory art experience that playfully applies some properties of water to the creative process.
4pm-8pm

CLUB 1994
All 90's dance, all night long! CLUB 1994 presents one room of 90's R&B and Hip-Hop to get down and one room of TRL Classics to sing along at the top of your lungs. All fun, all dance, all 90's!
9pm-2am

SUNDAY NOV. 15:
SFSA deck release and fundraiser
Let's build more skate parks! Live performances and video premiere. For more info. to go sfskateboarding.org
2pm-8pm

MONDAY NOV. 16:
EAT
EAT is a dining experience that is a cross between dinner, happy-hour, and night club. For more info. go to Eatat111Minna.blogspot.com
5pm-10:30pm

Tuesday open for gallery hours only.

Look here for more:
punksgitcut.blogspot.com
m1stmtn.com
111minnagallery.com

coda.

LIVE MUSIC NIGHTLY

WEDNESDAY NOVEMBER 11 9:30PM \$7
B3 WEDNESDAYS
PATRICK GREENE ORGAN COMBO JAZZ
\$5 DON Q RUM DRINKS

THURSDAY NOVEMBER 12 9:30PM \$7
WALLY SCHNALLE
JAZZ

FRIDAY NOVEMBER 13 10PM \$10
BOCA DO RIO
BRAZILIAN

SATURDAY NOVEMBER 14 10PM \$10
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SUNDAY NOVEMBER 15 9PM \$7
LATIN NIGHT MAKRU
LATIN
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ATP RECORDINGS

FUCK BUTTONS Tarot Sport

11⁹⁸
CD

Fuck Buttons recorded *Tarot Sport* with the legendary DJ, producer and remixer Andrew Weatherall (Primal Scream, MBV, New Order) on production duties.

Performing at Bottom of the Hill on 11/13!

**PERFORMING AT AMOEBA SF
ON NOVEMBER 18 AT 6PM!**



THE DROP

FAT FREDDY'S DROP Dr Boondigga & The Big BW

12⁹⁸
CD

The long-awaited new release from New Zealand's premier Dubstyle kings, Fat Freddy's Drop - a stunning live and studio band with their unique blend of roots, dub, reggae, jazz, and soul.



DISCIPLINE

KING CRIMSON In the Court of the Crimson King

20⁹⁸
CD

This 40th Anniversary edition features a 5.1 surround sound mix by Steven Wilson and Robert Fripp, five previously unreleased tracks, a DVD, and more.



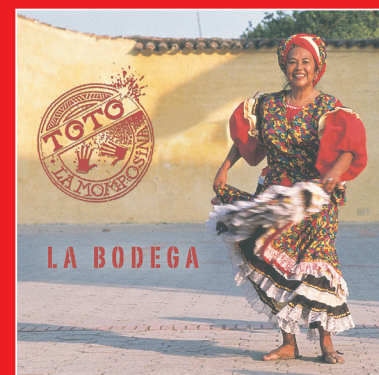
IN THE RED

THE KING KHAN & BBQ SHOW Invisible Girl

11⁹⁸
CD

Invisible Girl marks a return to the trademark Doo-Wop-laced, anthemic Garage Rock that earned the band their fame and their infamy. LP available for \$15.98.

Performing at The Independent on 11/18!



ASTAR

TOTÓ LA MOMPOSINA La Bodega

15⁹⁸
CD

Totó La Momposina is celebrated as a great singer and performer and, more than that, as a champion of Colombian culture.

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MUSIC LISTINGS

MON/16 DANCE CLUBS CONT>>

Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, \$5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.
Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhouselatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 17

ROCK/BLUES/HIP-HOP

Blue Rabbit, Valerie Orth Band, Deborah Crooks, Tiffany Petrossi, Monica Pasqual Café du Nord. 8pm, \$12.
Body or Brain, Finish Ticket Bottom of the Hill. 9pm, \$8.
BrokeNCYDE, Breathe Electric, Watchout! There's Ghosts, Blood on the Dance Floor DNA Lounge. 7:30pm, \$14.
Julian Casablancas Regency Ballroom. 8pm, \$33.
Flobots Slim's. 8pm, \$15.
Flood, City of Ships, Kowloon Walled City Knockout. 10pm, free.
Foxtail Somersault, Threadspinner, Tomihira Elbo Room. 9pm, \$6.
Little Claw, Talk Normal, Short Hair Hemlock Tavern. 9pm, \$7.
Ron Thompson Union Room at Biscuits and Blues. 8pm, \$10.
Whigs, Features Independent. 8pm, \$14.

JAZZ/NEW MUSIC

"Boogaloo Tuesday" Madrone Art Bar. 9:30pm, \$3. With Oscar Myers.
Dave Parker Quintet Rasselaz Jazz. 8pm.
Euliptian Quartet Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.
"Jazz Mafia Tuesdays" Coda. 9pm, \$7. With Shotgun Wedding Quintet.
MO Jazz Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Lea Grant, Andy Pratt El Rio. 8pm, free.
Slow Session Plough and Stars. 9pm. With Vince Keehan and friends.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJs What's His Fuck, Classic Bar Music, and Denim Yeti.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.
Shout at the Devil Red Devil Lounge. 8pm, free. Karaoke with a smoke machine and heavy metal tunes.
Womanizer Bar on Church. 9pm. With DJ Nuxx.

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club list

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447 Broadway
(415) 788-4623

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601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

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BEAUTY BAR
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(415) 285-0323

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(415) 673-8000

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BROADWAY STUDIOS
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(415) 291-0333

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2389 Mission
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CAFE COCOMO
650 Indiana
(415) 824-6910

CAFÉ DU NORD
2170 Market
(415) 861-5016

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CAT CLUB
1190 Folsom
(415) 431-3332

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB 525
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

CODA
1710 Mission
(415) 551-2632

DALVA
3121 16th St
(415) 252-7740

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

ELBO ROOM
647 Valencia
(415) 552-7788

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ENDUP
401 Sixth St
(415) 357-0827

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

GLAS KAT
520 Fourth St
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1371 Grant
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HIFI
2125 Lombard
(415) 345-TONE

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500 Fourth St
(415) 546-6300

HOUSE OF SHIELDS
39 New Montgomery
(415) 495-5436

ICON ULTRA LOUNGE
1192 Folsom
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INDEPENDENT
628 Divisadero
(415) 771-1421

INFUSION LOUNGE
124 Ellis
(415) 421-8700

IRELAND'S 32
3920 Geary
(415) 386-6173

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

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1351 Polk
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KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2526 Mission
(415) 401-0810

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
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LI PO LOUNGE
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MADRONE ART BAR
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(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MISSION ROCK CAFÉ
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(415) 626-5355

MOJITO
1337 Grant
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NICKIE'S
466 Haight
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111 Minna
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1501 Folsom
(415) 252-5018

PARKSIDE
1600 17th St
(415) 252-1330

PIER 23
Pier 23
(415) 362-5125

PLOUGH AND STARS
116 Clement
(415) 751-1122

POLENG LOUNGE
1751 Fulton
(415) 441-1710

PURPLE ONION
140 Columbus
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1695 Polk
(415) 921-1695

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(415) 673-5716

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(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3325

RIPTIDE BAR
3639 Taraval
(415) 240-8360

ROCK-IT ROOM
406 Clement
(415) 387-6343

RUBY SKYE
420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
(415) 285-3369

SHANGHAI 1930
133 Steuart
(415) 896-5600

SHINE DANCE LOUNGE
1337 Mission
(415) 255-1337

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3089 16th St
(415) 621-9294

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430 Mason
(415) 421-1916

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333 11th St
(415) 255-0333

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550 Barneveld
(415) 550-8286

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(415) 252-7883

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1 Nob Hill
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UNDERGROUND SF
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VELVET LOUNGE
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ASHKENAZ
1317 San Pablo, Berk
(510) 525-5054

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2271 Shattuck, Berk
(510) 647-1790

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1-800-745-3000

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(510) 845-5373

JUPITER
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(510) THE-ROCK

LITTLE FOX THEATRE
2209 Broadway, Redwood City
(650) 369-4119

19 BROADWAY
17 Broadway, Fairfax
(415) 459-1091

924 GILMAN STREET PROJECT
924 Gilman, Berk
(510) 525-9926

PARAMOUNT THEATRE
2025 Broadway, Oakl
(510) 465-6400

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3104 Shattuck, Berk
(510) 849-2568

SHATTUCK DOWN LOW
2284 Shattuck, Berk
(510) 548-1159

STARRY PLOUGH
3101 Shattuck, Berk
(510) 841-2082

STORK CLUB
2330 Telegraph, Oakl
(510) 444-6174

21 GRAND
416 25th St, Oakl
(510) 444-7263

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1928 Telegraph, Oakl
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STAGE LISTINGS



The Devil-Ettes present an homage to '60s variety shows like *Laugh-In* with this weekend's *Go Go Spectacular*.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

The Afterlife of the Mind StageWerx, 533 Sutter; www.stagewerx.org. \$15-\$25. Opens Thurs/12, 8pm. Runs Thurs-Sat, 8pm. Through Nov 21. Virago Theatre Company presents the world premiere of this dark comedy.

Beautiful Thing New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$22-40. Previews Wed/11-Fri/13, 8pm. Opens Sat/14, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Jan 3. New Conservatory Theatre Center performs Jonathan Harvey's story of romance between two London teens.

BAY AREA

Boom Marin Theatre Company, 397 Miller Ave, Mill Valley; 388-5208, www.marintheatre.org. \$31-\$51. Previews Thurs/12-Sun/15. Opens Tues/17, 7pm. Through Dec 6. Marin Theatre Company presents the Bay Area premiere of Peter Sinn Nachtrieb's explosive comedy about the end of the world.

The Wizard of Oz Julia Morgan Center for the Arts, 2640 College Ave, Berk; (510) 845-8542, www.berkeleyplayhouse.org. \$19-\$28. Berkeley Playhouse presents this adaptation of the classic musical theater piece.

ONGOING

The Bald Soprano Cutting Ball Theater, Exit, 27 Taylor; (800) 838-3006, cuttingball.com. \$15-\$30. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 22. Cutting Ball Theater opens its 10th season with Eugene Ionesco's comic masterpiece.

A Body of Water Exit Theatre, 156 Eddy; 1-800-838-3006. \$18-24. Fri-Sat, 8pm; Sun, 7pm. Through Nov 22. A man and a woman wake up not knowing who they are in Lee Blessing's comic drama.

Destry Rides Again Eureka Theatre, 215 Jackson; www.42ndstreetmoon.org. \$34-\$44. Wed/11, 7pm; Thurs/12-Fri/13, 8pm; Sat/14, 6pm; Sun/15, 3pm. 42nd Street Moon presents this classic western musical starring Connie Champagne.

DRIP Boxcar Playhouse, 505 Natoma; www.crowd-edfire.org. \$10-\$25. Wed-Sat, 8pm. Through Nov 21. Crowded Fire presents Christina Anderson's dreamlike new work.

East 14th Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-35. Fri, 9pm; Sat, 8:30pm. Through Nov 28. Don Reed's solo play returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood. (Avila)

First Day of School SF Playhouse, 533 Sutter; sfplayhouse.org. Check Website for dates and prices. Through November. Billy Aronson's new farce gets A's in sexual farce, playing well with others, and having something interesting to say when the panting stops. (Avila)

How I Learned to Stop Worrying and Lost my Virginity Exit Café, 156 Eddy; (800) 838-3006, www.guerrillarep.org. \$10-\$20. Thurs-Sat, 8:30pm. Through Nov 21. Ann Marie Productions and Guerrilla Rep join forces to present Aileen Clack and John Caldon's comedy about becoming a woman in different cultural contexts.

I Prefer Fur Off-Market Theatre, 965 Mission; www.brownpapertickets.com. \$15. Sun/15, 6pm. Victoria Doggett's solo storytelling is fluid and free of hesitation in this odd little tale.

Not a Genuine Black Man Off Market Theaters, Studio250 stage, 965 Mission; (800) 838-3006, www.briancopeland.com. \$25. Fri, 8pm; Sat, 5pm. Through Nov 21. Off Market Theaters presents Brian Copeland's solo show about a little-known chapter of Bay Area history.

I Heart Hamas: And Other Things I'm Afraid to Tell You Off Market Theaters, 965 Mission; www.iheartamas.com. \$20. Thurs and Sat, 8pm. Through Nov 21. The critically acclaimed one-woman show on life as a Palestinian-American premieres at Off Market.

Loveland The Marsh, 1074 Valencia; 826-5750, www.themarsh.org. \$15-\$50. Thurs, 8pm; Sat, 5pm. Through Dec 12. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable Squeeze Box. (Avila)

Museum Various venues. Check website for details. www.boxcartheatre.org. \$19-\$21. Through Nov 21. Boxcar Theatre presents Tina Howe's acclaimed play brought to life in venues around San Francisco.

November American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$10-\$82. Wed/11-Sat/13, 8pm; Sat/14-Sun/15, 2pm. David Mamet's 2008 comedy, making its local debut in director Ron Lagomarsino's solidly entertaining American Conservatory Theater production, is probably about as fresh as any rooted in the middle of the Bush years could be. A very unpopular US president by the high-falutin' name of Charles H.P. Smith, but known to familiars as Chucky (in unintentional but nicely apt evocation of a certain murderous devil-doll), would like a second term but has no support from former friends now distancing themselves from the war and ruin in Chucky's wake like a bad odor emanating from the Oval Office (or the imposing facsimile thereof, courtesy of scenic designer Erik Flatmo). So, it being Thanksgiving, the president (in a big, buoyant and feisty performance from Andrew Polk) naturally leverages the power of his office to shake down a representative of the National Association of Turkey Manufacturers (an unctuously nerdy Manoel Felciano) and raise some ready cash for campaign ads. Add in a loyal henchman as straight man (Anthony Fusco), a badly congested lesbian speechwriter (an amusingly disheveled René Augesen), and a hopping mad American Indian casino entrepreneur (Steven Anthony Jones, playing just over the top of his Mohawk) and you get, if not American Buffalo, an engaging evening of boisterous invective and Ubu-like mayhem American-style. Gangsters and idealists amount to the same thing in this room, and therein lies the simple but reasonable point of Mamet's bipartisan scorn. As the reckless, roundly ignorant but politically savvy Smith counsels his underling, "There are no solutions. Only rearrangements of problems." Word. (Avila)

Oleanna Royce Gallery, 2901 Mariposa; (866) 811-41111, www.oleannasf.com. \$10. Thurs-Sat,

8pm. Through Nov 21. Expression Productions presents David Mamet's intelligent, subtle, thought-provoking story.

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Sat, 8pm; Sun, 7pm. Through Jan. 23. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Rabbi Sam The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$25-\$50. Sat, 8pm; Sun, 7pm. Through Nov 22. Charlie Varons' run-away hit show returns to the Marsh.

Shocktoberfest Hypnodrome Theatre, 575 10th St; (800) 838-3006, thrillpeddlers.com. \$25-\$69. Thurs-Fri, 8pm. Through Nov 20. Thrillpeddlers announces their signature Halloween show.

Stories High XI Climate Theater, 285 Ninth St; www.brownpapertickets.com. \$15-20. Thurs-Sat, 8pm. Through Nov 21. Bindlestiff Studios presents new works culled from its Stories High workshop series.

Tings Dey Happen Marines Memorial Theater, 609 Sutter; 771-6900, www.marinesmemorial-theatre.com. \$35-45. Check website for schedule. Through Nov 29. Dan Hoyle's solo show about his year studying the West African oil frontier returns for a limited run.

Under the Gypsy Moon Teatro ZinZanni, Pier 29; 438-2668, www.zinzanni.org. \$117-\$145. Wed-Sat, 6pm; Sun, 5pm. Through Jan 1. Teatro ZinZanni presents a bewitching evening of European cabaret, cirque, theatrical spectacle, and original live music, blended with a five-course gourmet dinner.

Who's Afraid of Virginia Woolf? Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. \$26-\$40. Thurs-Sat, 8pm; Dec 6, 2pm. Through Dec 19. Actors Theatre of SF presents Edward Albee's classic.

The Woman in Black Phoenix Theatre, 414 Mason; www.phoenixtheatresf.org. \$15-\$25. Fri-Sat, 8pm; Sun, 2pm. Through Nov 8. Halloween may be over, but there's always room for a good ghost story, and Second Wind's production of The Woman in Black is as good a ghost story as one might wish for. Based on a novel by Susan Hill, and dramatized by Stephen Mallatratt, the production features just two major roles, that of "Kipps," played by Mike Newman and "Actor," (who, a trifle confusingly, is actually also Kipps) played by Fred Sharkey. The premise, that of a tale too awful to be told, being dramatized for the benefit of the elderly Kipps' family and friends with directing help from Mike Newman's character, whose role in the "drama" is to be that of Kipps, unfolds at a steady clip, the tension rising palpably with each new scene. Sharkey and Newman are a splendid team, imbuing the production with proper Victorian mannerisms and genuine emotion while director Ian Walker's sound design and a spectral "surprise" keep the audience sometimes literally at the edge of their seats. The real treat in a production like this is observing how a well-honed live performance can unnerve an audience in a way that a schlock/shock horror film cannot, simply by being so obviously a creation of flesh, blood, and spirit rather than a celluloid approximation. (Gluckstern)

PERFORMANCE

"The Bacchae: A Ritual of Coming Out" Mama Calizo's Voice Factory, 1519 Mission. Fri-Sat, 8pm. The Circle of Dionysos presents ritual theatre performances adapted from the Greek tragedy by Euripedes.

"To Be Straight With You" Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.ybca.org. Thurs-Sat, 8pm. \$27-\$39. YBCA and San Francisco Performances present the Bay Area premiere from England's DV8 Physical Theatre.

"The Cripple of Inishmaan" Zeum Theater, Yerba Buena Gardens; 749-2228, www.act-sf.org. Wed-Sat, 7:30pm. Sat-Sun, 2pm. \$15.50-\$20.50. A.C.T. Young Conservatory presents Martin McDonagh's dark comedy.

"Go Go Spectacular" Brava Theater, 2781 24th St; 515-7690, www.devilettes.com/gogospectacular. Fri-Sat, 8pm. \$25-\$35. The Devil-Ettes present a theatrical tribute to the '60s variety show with this action-packed night.

Glide's Annual Holiday Festival San Francisco War Memorial Opera House, 301 Van Ness; 864-3330, glide.org. Thurs, 6pm. \$75-\$500. Glide hosts "From The 'Hood to the House," a benefit to honor Revered Cecil Williams' 45th anniversary featuring Dr. Maya Angelou, Rita Moreno, Alonzo King LINES Ballet, and more.

"Origins of Flight: An Immigration Story" Mission Cultural Center for Latino Arts Theater, 2868 Mission; www.dhperformance.org. Fri-Sat, 8pm. David Herrera Performance Company presents their newest production. **SFBG**



How can you resist those puppy eyes?! Meet Betty Forrester, recently adopted from Hopalong animal rescue by Missionite Cat Forrester. Support Hopalong at a fundraiser on Sun/15 and help keep cuties like Betty from unnecessary euthanasia.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 11

Food for Thought Participating restaurants in the Mission District, SF; www.missiongraduates.org/foodforthought. All day, free. Enjoy some of what the Mission has to offer while helping to invest in it's future at this annual dine-out fundraiser for Mission Graduates, a nonprofit that prepares Mission youth for college careers. Participating restaurants will donate 25-100% of your total bill.

THURSDAY 12

From the Hood to the House San Francisco War Memorial Opera House, 301 Van Ness, SF; (415) 674-6117. 7pm, \$75-500. A benefit to honor Reverend Cecil Williams' 45th anniversary at Glide featuring Maya Angelou, Rita Moreno, Alonzo King LINES Ballet, San Francisco Opera Adler Fellows, San Francisco Opera Orchestra, and more.
Sugar Rush 111 Minna, 111 Minna, SF; (415) 626-5470. 7pm, \$60. Attend a sweet fundraiser benefiting Spark, a local youth empowerment organization that organizes one-on-one apprenticeships, featuring unlimited dessert-tastings from high end restaurants like Boulevard, Chez Panisse, Range, Humphry Slocombe, and more.

FRIDAY 13

Drinking and Dancing The Lab, 2948 16th St., SF; (415) 407-0225. 8pm, free. A sport under recognized, dancing with a drink-in-hand requires coordination with your beverage, your partner, the music, and your liver. Join in the open floor competition followed by a knockout tournament. Stronger drinks awarded more points.
Farming and Food Golden Gate University School of Law, 536 Mission, SF; (415) 442-6636. 9am, \$30. Attend this Environmental Law and Policy Conference that takes a look at the role law and policy plays in shaping aspects of food.
Green Festival Concourse Exhibition Center, 635 8th St., SF; 1-800-58-GREEN. Fri. Noon-7pm, Sat. 10am-7pm, Sun. 11am-6pm; \$15. Discover the latest in renewable energy and green technology, savor Fair Trade, organic, and natural foods and beverages, and learn how to incorporate sustainability at home at this annual festival that integrates all aspects of environmentalism into one fun and educational event.
Masked Soirée DNA Lounge, 375 11th St., SF; (415) 626-1409. 9pm, \$18. Enjoy a sexy soirée with live music, performances by Burlesque Deviant Nation models, suspension acts, an art auction, and a costume contest with free subscriptions to Deviant Nation magazine.
Young Workers United Station 40, 3030B 16th St., SF; (415) 621-4155. 7pm, free. Buy art, dance, and donate money to benefit Young Workers United, a nonprofit dedicated to improving working conditions of young people and immigrants in low wage, service sector jobs.

SATURDAY 14

Coats for Cubs Buffalo Exchange, 1210 Valencia, SF; 1555 Haight Street, SF; 1-866-235-8255. Starting Nov. 14 through Earth Day on April 22, 2010. Bring your real fur apparel, including trims and accessories, to any Buffalo Exchange store and help provide bedding and comfort to orphans and injured wildlife. Condition of fur is unimportant.
Golden Gala Castro Theater, 429 Castro, SF;

(415) 863-0611. 8:15pm, \$35. Attend this tribute to Golden Girl Rue McClanahan, appearing live in-person, featuring performances by SF Golden Girls and a "Golden Girls Gone Wild" contest with cash prizes.
Mural Walks Café Venice, 3325 24th St., SF; (415) 285-2287. 11am, \$12. Tour over 60 murals in this 10-block walk organized by Precita Eyes Mural Arts and Visitors Center. Other walking tours available, go to www.precitaeyes.org for details.

BAY AREA

A Day at Pixar Pixar Animation Studios, 1200 Park Ave., Emeryville; (415) 227-8666. 11am for VIP and 1pm for Family; \$35-149, advanced tickets required. Experience the world of Pixar films behind the scenes at this fundraiser for San Francisco's Cartoon Art Museum. See art, sculptures, and other items from the Pixar archives, get a crash course on how to draw Pixar characters, and watch a selection of Pixar short

films. VIP ticket holders can also enjoy special full length movie screenings, discussions with crew and staff, and discounts at the Pixar store.

SUNDAY 15

Outdoor Bootcamp Kezar Stadium Track, Frederick at Stanyan, SF; www.02athletics.com. 7am, free. Get motivated and start moving your ass at this free weekly workout session.

BAY AREA

Fur Ball Fundraiser Hopalong Animal Rescue, 5749 Doyle, Emeryville; (510) 267-1915x103. 1pm, \$40. Help support Hopalong Animal Rescue at this fundraiser featuring live music, hors d'oeuvres, wine tasting, a silent auction, and special guest KTVU anchorman Frank Somerville. Hopalong offers rescue, placement, prevention and outreach programs to the community and strives to eliminate the euthanasia of adoptable animals. **SFBG**



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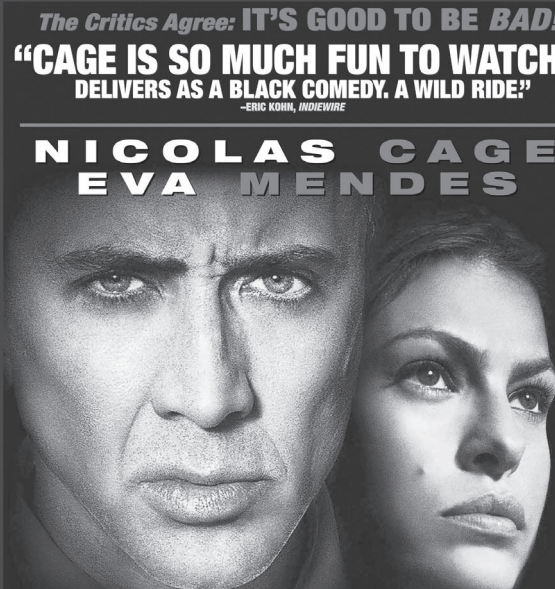
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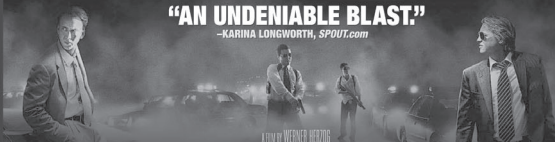
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Philip Seymour Hoffman (center) and Nick Frost (right) star in the comedy *Pirate Radio*, out Fri/13.

PHOTO BY ALEX BAILEY

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Art and Copy Doc maker Doug Pray (1996's *Hype!*, 2001's *Scratch*, 2007's *Surfwise*) uses the mid-twentieth century's revolution in advertising to background an absorbing portrait of the industry's leading edge, with historical commentary, philosophical observations, and pop-psych self-scrutiny by some of the rebel forces and their descendants (including locals Jeff Goodby and Rich Silverstein). We see the ads that made a permanent dent in our consciousness over the past five decades. We hear conference-room tales of famous campaigns, like "Got Milk?" and "I Want My MTV." And during quieter interludes, stabs at advertising's global cultural presence drift on-screen to astonish and unnerv. Lofty self-comparisons to cave painters and midwives may raise eyebrows, but Pray has gathered some of the industry's brighter, more engaging lights, and his subjects discuss their métier thoughtfully, wittily, and quite earnestly. There are elisions in the moral line some of them draw in the process, and it would have been interesting to hear, amid the exalted talk of advertising that rises to the level of art, some philosophizing on where all this packaging and selling gets us, in a branding-congested age when it's hard to deny that breakneck consumption is having a deleterious effect on the planet. Instead the film occasionally veers in the direction of becoming an advertisement for advertising. Still, *Art and Copy* complicates our impressions of a vilified profession, and what it reveals about these creatives' perceptions of their vocation (one asserts that "you can manufacture any feeling that you want to manufacture") makes it worth watching, even if you usually fast-forward through the ads. (1:30) *Roxie*. (Rapoport)

The Boondock Saints II: All Saints Day Track down 2003's *Overnight* if you have any urge to see this. (1:57)

For the **Love of Movies: The Story of American Film Criticism** Informative, nostalgic, and incredibly depressing, Gerald Peary's *For the Love of Movies* traces film criticism from ye olden days (Vachel Lindsay's appreciation of Mary Pickford) to today (Harry Knowles drooling over Michael Bay). Peary, himself a film critic, captures big-name writers working (or recently out-of-work) today, with Roger Ebert, A.O. Scott, J. Hoberman, Jonathan Rosenbaum, and multiple others explaining why they chose to make a career out of their love for movies, and how the gig has changed over the years. Peary clearly believes the heyday of film criticism is over, having hit peak in the 60s and 70s, when new releases by filmmakers like Scorsese and Altman were argued-about in print and on talk shows by longtime rivals Andrew Sarris (who weighs in here) and the late

Pauline Kael. Of course, these days, anyone with a blog can call him or herself a film critic and while *For the Love of Movies* acknowledges the importance of the internet, it also points out that when “everyone’s a critic,” quality control suffers. Welcome to the future. (1:21) *Roxie, Smith Rafael.* (Eddy) **The Maid** See “Clean Freak.” (1:35) *Shattuck, Smith Rafael.*

Pirate Radio! I wanted to like *Pirate Radio*, a.k.a., *The Boat That Rocked* -- really, I did. The raging, stormy sounds of the British Invasion -- sex, drugs, rock 'n' roll, and all that rot. Pirate radio outlaw sexiness, writ large, influential, and mind-blowingly popular. This shaggy-dog of a comedy about the boat-bound, rollicking Radio Rock is based loosely on the history of Radio Caroline, which blasted transgressive rock 'n' roll (back when it was *still* subversive) and got around stuffy BBC dominance by broadcasting from a ship off British waters. Alas, despite the music and the attempts by filmmaker Richard Curtis to inject life, laughs, and girls into the mix (by way of increasingly absurd scenes of imagined listeners creaming themselves over Radio Rock's programming), *Pirate Radio* will be a major disappointment for smart music fans in search of period accuracy (are we in the mid- or late '60s or early or mid-'70s -- tough to tell judging from the time-traveling getups on the DJs, played by Philip Seymour Hoffman and Rhys Darby, among others?) and lame writing that fails to rise above the paint-by-the-numbers narrative buttressing, irksome literalness (yes, a betrayal by a lass named Marianne is followed by "So Long, Marianne"), and easy sexist jabs at all those slutty birds. Still, there's a reason why so many artists -- from Leonard Cohen to the Stones -- have lent their songs to this shaky project, and though it never quite gets its sea legs, *Pirate Radio* has its heart in the right place -- it just lost its brains somewhere along the way down to its crotch. (2:00) *Oaks, Piedmont.* (Chun)

22 Precious: Based on the Novel Push by Sapphire This gut-wrenching, little-engine-that-could of a film shows the struggles of Precious, an overweight, illiterate 16-year-old girl from Harlem. Newcomer Gabourey Sidibe is so believably vigilant (she was only 15 at the time of filming) that her performance alone could bring together the art-house viewers as well as take the Oscars by storm. But people need to actually go and experience this film. While *Precious* did win Sundance's Grand Jury and Audience Award awards this year, there is a sad possibility that filmgoers will follow the current trend of "discussing" films that they've actually never seen. The daring casting choices of comedian Mo'Nique (as Precious') all-too-realistically abusive mother) and Mariah Carey (brilliantly understated as an undaunted and dedicated social counselor) are attempts to attract a wider audience, but cynics can hurdle just about anything these days. What's most significant about this *Dancer in the Dark*-esque chronicle is how Damien Paul's screenplay and director Lee Daniels have taken their time to confront the most difficult moments in Precious' story -- and if that sounds heavy-handed, so be it. Stop *blahing* for a moment and let this movie move you. (1-49) *Shattuck*.

CONTINUES ON PAGE 42 »

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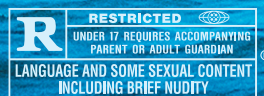
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OPENING CONT>

(Jesse Hawthorne Ficks)
2012 Smash-happy director Roland Emmerich (1996's *Independence Day*; 2004's *The Day After Tomorrow*) returns with yet another apocalyptic tale. (2:40) *California*.

ONGOING

Amelia (1:51) *Oaks*.
Antichrist Will history judge Lars von Trier as the genius he's sure he is? Or as a humorless, slightly less cartoonish Ken Russell, whipping images and actors into contrived frenzies for ersatz art's sake? You're probably already on one side of the fence or the other. Notorious Cannes shocker *Antichrist* will only further divide the yeas and nays, though the film does offers perhaps the most formally beautiful filmmaking von Trier's bothered with since 1984's *The Element of Crime*. Grieving parents Charlotte Gainsbourg and Willem Dafoe retreat to a forest primeval enabling widescreen

images of poetic succulence. Yet that beauty only underlines *Antichrist*'s garishness. One film festival viewer purportedly barfed onto the next row — and you too might recoil, particularly if unaccustomed to gore levels routinely surpassed by mainstream horror. Does *Antichrist* earn such viewer punishment by dint of moral, character, narrative, or artistic heft? Like slurp it does. What could be more reactionary than an opening in which our protagonists "cause" their angelic babe's accidental death by obliviously enjoying one another? Shot in "lyrical" slow-mo black and white, it's a shampoo commercial hard-selling Victorian sexual guilt. Later, Dafoe's "He" clings to hollow psychiatric reason as only an embittered perennial couch case might imagine. Gainsbourg's "She" morphs from maternal mourner to castrating shriek as only one terrified of femininity could contrive. They're tortured by psychological and/or supernatural events existing solely to bend game actors toward a tyrant artiste's whims. There's no devil here — just von Trier's punitive narcissism. (1:49) *Smith Rafael*. (Harvey)

» **The Box** In recent interviews, *Donnie Darko* (2001) director Richard Kelly has sounded like he's outright begging to go Hollywood with *The Box*. But try as he might (and the horribly cheesy trailer does try to puff up this dread-imbued, downbeat thriller into the stuff of big-box blockbuster numbers), Kelly can't stop himself from making a movie that rises above its intentions — and its trashy entertainment value. Norma (Cameron Diaz) and Arthur (James Marsden) seem like a perfect, beautiful couple, until the cracks begin to quickly appear in their sporty, well-groomed facade: the victim of a girlhood accident, Norma has a startling masochistic streak, while NASA engineer and would-be astronaut Arthur is eager to channel his interest in exploring outer space toward mysteries closer to home: a box that suddenly appears, courtesy of the maimed, besotted Arlington Stewart (Frank Langella). Press the button and someone will die — but the couple will receive *one million dollars*. Pointing to the existential parable of *No Exit* like a pretentious, AP-course-loaded high-schooler, *The Box* also touches on such memorable genre-busters as *Kiss Me Deadly* (1955) with its Pandora's box conceit, but more obviously it's boxed in and stuck in the '70s, fascinated by the fear, loathing, and paranoia generated by conspiracy-obsessed flicks like *The Parallax View* (1974) and *Three Days of the Condor* (1975). Those films reveled in a romantic fatalism and radiating all-encompassing negativity that had its roots in the conformity-fearing *Invasion of the Body Snatchers* (1956) and found its amplified, arguable apotheosis in the body horror of David Cronenberg. The analog synth score by Arcade Fire's Win Butler and Regine Chassagne and Final Fantasy's Owen Pallett also cues memories of Cronenberg, while the soft-focus shots of Cameron Diaz with *Charlie's Angels* hair and well-chosen songs like "Bell Bottom Blues" conjure a mood that overcomes narrative potholes as big as the *Scanners*-like gap in Arlington Stewart's face. (1:56) *1000 Van Ness, Presidio, SF Center, Shattuck*. (Chun)

» **Capitalism: A Love Story** (2:07) *California*.

Cirque du Freak: The Vampire's Assistant (1:48) *SF Center*.

Coco Before Chanel (1:50) *Albany, SF Center, Sundance Kabuki*.

Couples Retreat (1:47) *1000 Van Ness, Presidio, SF Center*.

Disney's A Christmas Carol (1:36) *1000 Van Ness, Presidio, Sundance Kabuki*.

» **An Education** The pursuit of knowledge — both carnal and cultural — are at the tender core of this end-of-innocence valentine by Danish filmmaker Lone Scherfig (who first made her well-tempered voice heard with her 2000 Dogme entry, *Italian for Beginners*), based on journalist Lynn Barber's memoir. Screenwriter Nick Hornby breaks further with his Peter Pan protagonists with this adaptation: no man-boy mopers or misfits here. Rather, 16-year-old schoolgirl Jenny (Carey Mulligan) is a good girl and ace student. It's 1961, and England is only starting to stir from its somber, all-too-sober post-war slumber. The carefully cloistered Jenny is on track for Oxford, though swinging London and its high-style freedoms beckon just around the corner. Ushering in those freedoms — a new, more class-free world disorder — is the charming David (Peter Sarsgaard), stopping to give Jenny and her cello a ride in the rain and soon proffering concerts and late-night suppers in the city. He's a sweet-faced, feline outsider: cultured, Jewish, and given to playing fast and loose in the margins of society. David can see Jenny for the gem she is and appreciate her innocence with the knowing pleasure of a decadent playing all the angles. The stakes are believably high, thanks to *An Education*'s careful attention to time and place and its gently glamored performances. Scherfig revels in the smart, easy-on-eye curb appeal of David and his friends while giving a nod to the college-educated empowerment Jenny risks by skipping class to jet to Paris. And Mulligan lends it all credence by letting all those seduced, abandoned, conflicted, rebellious feelings flicker unbridled across her face. (1:35) *Albany, Piedmont, Sundance Kabuki*. (Chun)

The Fourth Kind (1:38) *1000 Van Ness*.

» **Gentlemen Broncos** One of the sweet (and pleasantly sour) surprises to come out of the otherwise deadly serious fall movie season, *Gentlemen Broncos* is both a jab in the gut and loving wink to freaks and geeks of the homeschooled, sci-fi/fantasy-loving

CONTINUES ON PAGE 44 >>

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**IN THEATRES EVERYWHERE
NOVEMBER 25**

(the grandly aggrieved Michael Stuhlbarg), the well-meaning nebbishly center unable to hold onto a world quickly falling apart and looking for spiritual answers. It's a coming of age for father and son, spurred by the small loss of a radio and a 20-dollar bill. Larry's about-to-be-bar-mitzvahed son is listening to Jefferson Airplane instead of his Hebrew school teachers and beginning to chafe against authority. His daughter has commandeered the family bathroom for epic hair-washing sessions. His wife is leaving him for a silkily presumptuous family friend and has exiled Larry to the Jolly Roger Motel. His failure-to-launch brother is a closeted mathematical genius and has set up housekeeping on his couch. Larry's chances of tenure could be spoiled by either an anonymous poison-pen writer or a disgruntled student intent on bribing him into a passing grade. One gun-toting neighbor vaguely menaces the borders of his property; the other sultry nude sunbather tempts with "new freedoms" and high times. What's a mild-mannered prof to do, except envy Schrodinger's Cat and approach three rungs of rabbis in his quest for answers to life's most befuddling proofs? Reaching for a heightened, touched-by-advertising style that recalls *Mad Men* in look and *Barton Fink* (1991) in narrative — and stooping for the subtle jokes as well as the ones branded "wide load" — the Coen Brothers seem to be turning over, examining, and flirting with personally meaningful, serious narrative, though their *Looney Tunes* sense of humor can't help but throw a surrealist wrench into the works. (1:45) *California, Empire, Piedmont, Sundance Kabuki.* (Chun)

» **Skin** This is one of those movies that works in large part because you know it's a true story — its truth is almost too strange to be credible as fiction. In 1955 the Laings, a white Afrikaner couple (played by the blond and blue-eyed likes of Sam Neill and Alice Krige) gave birth to a second child quite unlike their first, or themselves. Indeed, Sandra (Ella Ramangwane) was, by all appearances, black. Mrs. Laing insisted she hadn't been unfaithful — further, the couple were firm believers in the apartheid system — and it was eventually determined Sandra's looks were the result of a rare but not-unheard-of flashback to some "colored" genes no doubt well-buried far in their colonialist ancestry. Living in rural isolation, the well-intentioned Laings were able to keep Sandra oblivious to her being at all "different." But when time came to send her off to boarding school, she got a rude awakening in matters of race and class, resulting in court battles and myriad humiliations. Sophie Okonedo (2004's *Hotel Rwanda*) plays the rebellious adult Sandra, who must reject her upbringing to find an identity she can live with — as opposed to the wishful-thinking one her parents insist upon. Based on the real protagonist's memoir, Anthony Fabian's first feature observes the institutional cruelty and eventual fall of apartheid from the uniquely vivid perspective of someone yanked from privilege to prejudice. It's a sprawling, involving story that affords excellent opportunities for its very good lead actors (also including Tony Kgoroge as Sandra's abusive eventual husband). (1:47) *Shattuck, Smith Rafael.* (Harvey)

(Untitled) (1:30) *Shattuck.*

Where the Wild Things Are (1:48) *1000 Van Ness, Sundance Kabuki.*

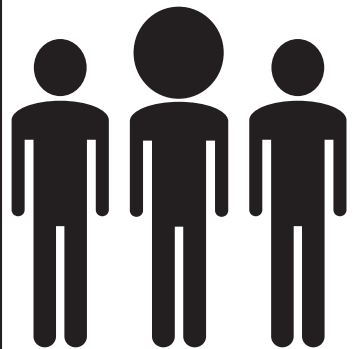
Whip It (1:51) *SF Center.*

» **The Yes Men Fix the World** Can you prank shame, if not sense, into the Powers That Be? Andy Bichlbaum and Mike Bonnano, the jesters-activists who punked right-wing big-business in the documentary *The Yes Men* (2003), continue to play Groucho Marx to capitalism's mortified Margaret Dumont in this gleeful sequel. Decked in sharp suits and packing fake websites and catchphrases, the duo bluffs its way into conferences and proceeds to give corporate giants the Borat treatment. The stunts are often inspired and, in their visions of fantasy justice, poignant: Bichlbaum and Bonnano pose as Dow envoys and announce the company's plans to send billions to treat victims of the 1984 Bhopal chemical disaster, and later appear as HUD representatives offering a corrective to the shameful neglect of New Orleans in the wake of Hurricane Katrina. The Yes Men may not fix the world, but their ruses once more prove the awareness-raising potential of comedy. (1:30) *Roxie, Smith Rafael.* (Croce)

» **Zombieland** (1:23) *1000 Van Ness, Shattuck. SFBG*

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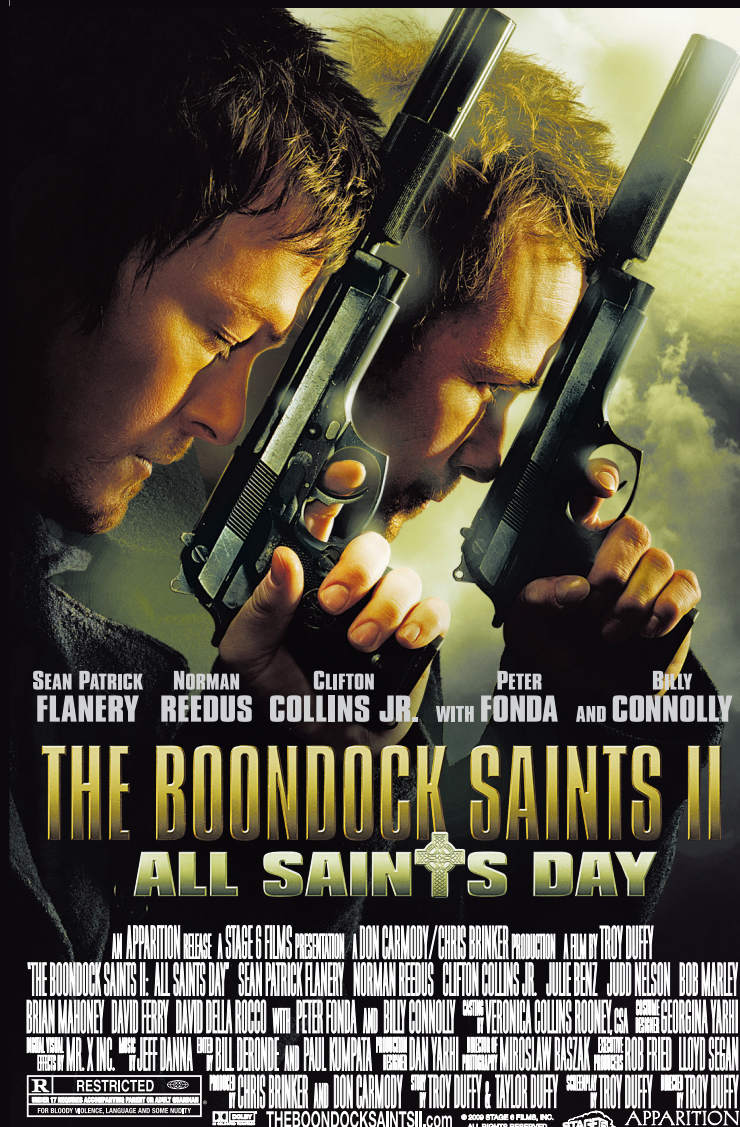
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Schedules are for Wed/11–Tues/17 except where noted. Director and year are given when available. Double features are marked with a *. All times are p.m. unless otherwise specified.

AFRICAN AMERICAN ART AND CULTURE COMPLEX 762 Fulton, SF; www.sbff.org. Free. “Celebrating San Francisco Black Film Festival Founder Ave Montague,” reception and film screening, Sat, 3.

“AMERICAN INDIAN FILM FESTIVAL” Embarcadero Center Cinema, One Embarcadero Center, SF and Palace of Fine Arts, 3301 Lyon, SF; (415) 554-0525, www.aifsf.com. \$5–20. Over 80 feature films, shorts, music videos, documentaries, and more by and about United States American Indian and Canada First Nation communities, Wed–Sat.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6–10. “Experiments in Cinema: Happiness is a Warm Projector,” Thurs, 8. “Overlapping Worlds,” films by Paul Clipson and Jon Porras, with music by Sun Circle, Date Palms, and Elm, Fri, 8. “Other Cinema:” **It Came from Kuchar** (Kroot, 2009), Sat, 8:30.

CAFE OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. “Independent Filmmakers Screening Nite,” Wed, 6:30.

CALIFORNIA COLLEGE OF ARTS 1111 Eighth St, SF; (415) 551-9214. Free. “Artists’ Film Series: Play,” Wed, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5–10. “Primo Pacino ‘71–’75:” **•Serpico** (Lumet, 1973), Wed, 2:15, 7, and **The Panic in Needle Park** (Schatzberg, 1971), Wed, 4:45, 9:30; **•Dog Day Afternoon** (Lumet, 1975), Thurs, 2:20, 7, and **Scarecrow** (Schatzberg, 1973), Thurs, 4:45, 9:25; **The Godfather** (Coppola, 1972), Fri, 5:30, and **The Godfather Part II** (Coppola, 1974), Fri, 8:45. **•Seconds** (Frankenheimer, 1966), Sun, 6, and **Erased James Franco** (Carter, 2009), Sun, 8. With James Franco and Carter in person. Theater closed Mon–Tues.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER

1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50–10. **Antichrist** (von Trier, 2009), call for dates and times. **Skin** (Fabian, 2008), Wed–Thurs, call for times. **The Yes Men Fix the World** (Bichlbaum and Bonanno, 2009), call for dates and times. **The Good Soldier** (Lovell and Uys, 2009), Wed, 7. “The Art of Walter Murch:” **Apocalypse Now Redux** (Coppola, 1979/2001), Thurs, 7; **The Conversation** (Coppola, 1974), Fri, 7; **Tetro** (Coppola, 2009), Sat, 2:30; “The Three Fathers of Cinema: A Conversation with Walter Murch,” Sat, 7:30; **Return to Oz** (Murch, 1985), Sun, 2:30; **The English Patient** (Minghella, 1996), Sun, 6:30; **Touch of Evil** (Welles, 1958), Mon, 7. **The Maid** (Silva, 2009), Nob 13–19, call for times. **For the Love of Movies: The Story of American Film Criticism** (Peary, 2009), Nov 17–18, call for times.

“CINE+MAS SF: SAN FRANCISCO LATINO FILM FESTIVAL” Various venues, SF and Berkeley; (415) 826-7057, www.sflatinofilmfestival.com. \$8–10. Features, docs, and shorts from Latin America and the US. Through Nov 25.

EMBARCADERO One Embarcadero, SF; www.sffs.org. \$12.50. “New Italian Cinema:” **Fortapasc** (Risi, 2008), Sun, 6 and 9; **The Three Wives** (Risi, 2001), Mon, 6:15; **Boys on the Outside** (Risi, 1990), Mon, 9; **The Sicilian Girl** (Amenta, 2008), Tues, 6; **Ex** (Brizzi, 2009), Tues, 9.

FOUR STAR 23rd Ave at Clement, SF; http://Intsf.com. \$8 (festival pass, \$35). “Chinese American Film Festival,” Nov 12–19.

MECHANICS’ INSTITUTE 57 Post, SF; (415) 393-0100. \$10. “The Altman Cometh: The Films of Robert Altman:” **The Player** (1992), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. “Fiercely Freestyle: Ari Marcopoulous:” “Black Eyes and Blue Skies (1990–2009),” Wed, 7:30. “A Woman’s Face: Ingrid Bergman in Europe:” **The Count of the Old Town** (Adolphson and Wallén, 1935), Fri, 7. “Watching the Unwatchable: Films Confront Torture:” **Muriel** (Resnais, 1963) with **“Night and**

Fog” (Resnais, 1956), Sat, 8:45. “In Time: The Films of Alain Resnais:” **Stavisky** (1874), Fri, 8:45. “Performing Yiddish Culture from Silent Cinema to Avant-Garde Film:” **The Dybbuk** (Waszynski, 1937), Thurs, 6:30; **The Man Without a World** (Antin, 1991), Thurs, 9; **The Jester** (Green and Nowina-Przybylski, 1937), Sat, 6:30; **Little Mother** (Green, 1938), Sun, 3; **East and West** (Goldin and Abramson, 1923), Sun, 5; “West and East: A Film–Translation,” performance by the Sala-Manca Group, Mon, 7:30; **Everything’s Not for You** (Ravett, 1989), Tues, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$5–8. “Cult Classics Attack 4:” **Spirited Away** (Miyazaki, 2001), Fri–Sat, midnight; Sun, 10am.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6–10. **Moon** (Jones, 2008), Wed, 2, 7:15, 9:25. **District 9** (Blomkamp, 2009), Fri–Sat, 7:15, 9:35 (also Sat, 2, 4:20). **Recalling a Buddha: Memories of the 16th Karmapa** (Eller), Sat, noon. **The Cove** (Psihoyos, 2009), Sun–Tues, 7:15, 9:15 (also Sun, 2, 4).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–9.75. **The Yes Men Fix the World** (Bichlbaum and Bonanno, 2009), Wed–Thurs, 7, 8:45. **Hesh Law** Wed, 8, 9:30. **The Good Soldier The Good Soldier** (Lovell and Uys, 2009), Thurs, 7, 9. **For the Love of Movies: The Story of American Film Criticism** (Peary, 2009), Nov 13–19, call for times.

SAN FRANCISCO CINEMATHEQUE California College of the Arts, 1111 Eighth St, SF; www.sfcinema.org. \$10. “Movement as Meaning,” curated and presented by Daniel Barnett, Wed, 7:30.

first run venues



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The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0322876-00 The following person is doing business as **JUICE TO YOU**, 2590 Great Highway, San Francisco, CA 94116. Charles Gulick, 2590 Great Highway, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed Charles Gulick. This statement was filed by Mariedyne L. Argente on October 5, 2009. **#355016. Publication Dates: October 21, 28; November 4, 11, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323225-00 The following person is doing business as **Kindred Thru Taboo** 556 London, San Francisco, CA 94112. Brian Matthew Kuhle, 556 London, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10-13-2009. Signed Brian Kuhle. This statement was filed by Michael Jaldon on October 16, 2009. **#35260. October 28, November 4 & 11, 18 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323267-00 The following person is doing business as **GOLDEN GATEWAY CENTER**, 460 Davis Ct., San Francisco, CA 94111. Golden Gateway Center, General Partners: Oakhill Gateway Partners, L.P.; Prime Property Fund II, L.P.; and CM Golden Gate Inc. 460 Davis Ct. San Francisco, CA 94111. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date 11/12/08. Signed Timothy W. Foo. This statement was filed by Kenton Owyang on October 19, 2009. **#38503. Nov 4th, Nov 11th & Nov 18th and Nov 25th, 2009**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323351-00 The following person is doing business as **AMERICAS CRUISES**, 348 Hayes Street, San Francisco, CA 94102. Americas Cruises LLC, 348 Hayes Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date October 22, 2009. Signed Cesar A. Privat. This statement was filed by Maribel Jaldon on October 22, 2009. **#355017. Publication Dates: October 28; November 4, 11, 18, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323413-00 The following person is doing business as **WASTE NOT WANT NOT ENERGY INSPECTION**, 638 Head Street, San Francisco, CA 94132. Waste Not Want Not Energy Inspection, 638 Head Street, San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/26/2009. Signed Timothy Branham. This statement was filed by Magdalena Zevallos on October 26, 2009. **#355021. Publication Dates: November 4, 11, 18, 25, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323631-00 The following person is doing business as **BALANCE THE CLINIC**, 3303 Buchanan Street, San Francisco, CA 94123. Balance The Clinic LLC Delaware, 108 West 13th Street, Wilmington, DE 19801. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/13/2009. Signed Caroline Hadfield. This statement was filed by Magdalena Zevallos on November 4, 2009. **#355025. Publication Dates: November 11, 18, 25 & December 2, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323632-00 The following person is doing business as **COMPANIONS ON THE INNER WAY**, 1329 7th Avenue, San Francisco, CA 94122. Seventh Avenue Presbyterian Church of CA, 1329 7th Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/04/04. Signed Joan Shirley Moore. This statement was filed by Magdalena Zevallos on October 30, 2009. **#355027. Publication Dates: November 11, 18, 25 & December 2, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323425-00 The following person is doing business as **CENTER SALON & BEYOND**, 18th Street, San Francisco, CA 94114. Center Salon & Beyond, 18th Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Sheri Blevins. This statement was filed by Magdalena Zevallos on October 26, 2009. **#355020. Publication Dates: November 4, 11, 18, 25 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323498-00 The following person is doing business as **PLUMA COLOR**, 22 Flint Street, Unit B, San Francisco, CA 94114. Pluma Color LLC, 22 Flint Street, Unit B, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Cesar Rivera. This statement was filed by Jennifer Wong on October 28, 2009. **#355022. Publication Dates: November 4, 11, 18, 25, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323512-00 The following person is doing business as **DROMEO PROPERTIES, LLC**, 14 Mint Plaza, 5th Floor, San Francisco, CA 94103. Dromeo Properties, LLC, 14 Mint Plaza, 5th Floor, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/28/2009. Signed Patrick Mc Nerney. This statement was filed by Nory Hanson on October 28, 2009. **#355023. Publication Dates: November 4, 11, 18, 25, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323518-00 The following persons are doing business as **CABLE CAR CAKES**, 94 St. Thomas Way, Tiburon, CA 94920. Barbara Haught, 94 St. Thomas Way, Tiburon, CA 94920; Jeremy Perry, 94 St. Thomas Way, Tiburon, CA 94920; Diane Kahn, 94 St. Thomas Way, Tiburon, CA 94920. This business is conducted by a general partnership. Registrants commenced business under the above-listed fictitious business name on the date N/A. Signed Barbara Haught. This statement was filed by Nory Hanson on October 29, 2009. **#355028. Publication Dates: November 11, 18, 25 & December 2, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323568-00 The following person is doing business as **848 SURF**, 1875 43rd Avenue, San Francisco, CA 94122. 848 Surf, 1875 43rd Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/30/2009. Signed Denton Pang. This statement was filed by Jose Uribe on October 30, 2009. **#355024. Publication Dates: November 4, 11, 18, 25, 2009.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0323631-00 The following person is doing business as **BALANCE THE CLINIC**, 3303 Buchanan Street, San Francisco, CA 94123. Balance The Clinic LLC Delaware, 108 West 13th Street, Wilmington, DE 19801. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/13/2009. Signed Caroline Hadfield. This statement was filed by Magdalena Zevallos on November 4, 2009. **#355025. Publication Dates: November 11, 18, 25 & December 2, 2009.**

NOTICE OF APPLICATION FOR CHANGE

IN OWNERSHIP OF **ALCOHOLIC BEVERAGE LICENSE**. Date of Filing Application: October 20, 2009. To Whom It May Concern: The name of the applicant is: **THREE NINE ENTERTAINMENT INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 510 BRANNAN ST, San Francisco, CA 94107-1611. Type of License Applied for: 48- ON-SALE GENERAL. PUBLIC PREMISES. Publication date: **November 11, 2009 L#35001**

NOTICE OF APPLICATION FOR CHANGE

IN OWNERSHIP OF **ALCOHOLIC BEVERAGE LICENSE**. Date of Filing Application: October 23, 2009. To Whom It May Concern: The name of the applicant is: **ARIYAPISAN-SOOK RATCHANEH**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 534 Irving Street, San Francisco, CA 94122-2514. Type of license applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: **November 11, 2009 L#355026.**

NOTICE OF APPLICATION FOR CHANGE

IN OWNERSHIP OF **ALCOHOLIC BEVERAGE LICENSE**. Date of Filing Application: October 21, 2009. To Whom It May Concern: The name of the applicant is: **NGUYEN TUAN ANH**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 642 Eddy Street, San Francisco, CA 94109-7907. Type of license applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: **November 11, 2009 L#355029.**

NOTICE OF APPLICATION TO SELL

ALCOHOLIC BEVERAGES. Date of Filing Application: September 30, 2009. To Whom It May Concern: The name of the applicant is: **BONNAR ADRIAN GODFREY**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 21 Drumm Street, San Francisco, CA 94111-4805. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication dates: **November 4, 11, 18, 2009 L#355013.**

NOTICE OF APPLICATION TO SELL

ALCOHOLIC BEVERAGES. Date of Filing Application: September 24, 2009. To Whom It May Concern: The name of the applicant is: **THEM KY RESTAURANT INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 717 Ellis Street, San Francisco, CA 94109-7908. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication dates: **November 4, 11, 18, 2009 L#355019.**

NOTICE OF BULK TRANSFER Notice is

hereby given to the Creditors of **Watami Restaurant Inc.** doing business as Watami Restaurant Inc., Transfers, whose business address is 5342-5344 Geary Blvd, San Francisco, CA 94121 County of San Francisco, State of California, that a bulk transfer is about to be made to **Morph Creation Inc.**, Transferee, whose residence address is 872 N. Mayfair Avenue Daly City, CA 94015 County of San Mateo, State of California. The property to be transferred is located at 5342-5344 Geary Blvd, San Francisco, CA 94121 County of San Francisco, State of California. Said property is described in general as: All stock in trade, fixtures, equipment and goodwill of that Restaurant business known as Watami Restaurant Inc., and located at 5342-5344 Geary Blvd. San Francisco, CA 94121 County of San Francisco, State of California. Present all claims at the address shown below not later than Dec. 31, 2009. The bulk transfer will be consummated on or after the 31st day of December, 2009 at Law Office of Amy P.H. Luk, 3410 Geary Blvd. Suite #343, San Francisco, CA 94118 County of San Francisco, State of California. Dated: November 3, 2009. **Publication dates: Nov. 11, 18, 25 & Dec. 2, 2009**

BAY GUARDIAN

PET OF THE WEEK

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC09-546390. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF ALEJANDRA CALIJA for change of name. TO ALL INTERESTED PERSONS: Petitioner **ALEJANDRA CALIJA** filed a petition with this court for a decree changing names as follows: Present Name: ALEJANDRA CALIJA. Proposed Name: **ALICIA RIVERA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: January 7, 2010. Time: 9:00 AM Room - 218. Signed by James J. McBride, Presiding Judge on November 02, 2009. Endorsed Filed, San Francisco County Superior Court of California by Gordon Park-Li, Clerk. **Publication date(s): November 4, 11, 18, 25, 2009. L#35001.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: MLD Associates. Located at: 881 Colby Stree, San Francisco, CA 94134 . The fictitious business name referred to above was filed in the County of San Francisco under File# 2006-09932500 on: 12/26/2006. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Daisy Lee, 881 Colby Street, San Francisco, CA. 94134. This business was conducted by an individual. Signed Daisy Lee. Dated: September 21, 2009, Maribel Jaldon, Deputy County Clerk. **October 21, 28, November 4, 11, 2009 L#35259**

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ALT.SEX.COLUMN

In the mood

By **Andrea Nemerson**
andrea@mail.altsexcolumn.com

Dear Andrea:

I get irritable with my boyfriend when he doesn't want to have sex. This doesn't happen that often — we've been together less than a year and have sex most times we're together, which is about five days out of seven. But sometimes he's tired or not in the mood. This should be OK, right? If I were the guy and he were the girl, everyone would say "Stop pressuring her!" But I can't help feeling bad. What is wrong with me?

Love,
Moody

Dear Mood:

Indeed, what *is* wrong with you? Could it be that you are simply an irritable person, and if it were not this issue, you'd find something else about your interactions with Boyfriend Boy to make you cranky? No? Then you're just a normal person who is acting kind of spoiled. You and BFB are occasionally out of synch. And even non-cranky people have a hard time wrapping their heads around this part, but it is *nobody's fault*.

It would be a vast and silly oversimplification to say that everyone has a natural libido set-point, like the one that keeps your body-weight unsatisfactory (To you! I do not care!) no matter what changes you make to your ratio of calories-in to energy-out. People certainly do seem to have something of a tendency toward the high, middle, or low end of the libido scale, but life, moving on as it does, changes things. (Actually, body-weight set-points also shift, but shut up, it was a nice simile.) Things do calm down a bit post late-adolescence/young adulthood, and even for those who can honestly state that they feel just as driven as always by their own hormones, stuff gets in the way. And sometimes that stuff gets back *out* of the way eventually, the kids go to college, or a health issue resolves, or they start sleeping better, and a dampened libido can come roaring back to life. So no way am I positing that sex drive takes a long slow dispiriting slide toward oblivion as soon as we become grownups or anything, just that libido is dynamic. Even yours, sex-wanting girl, is subject to change.

You have got yourself a very minor, occasional mismatch. You want sex five times a week. That's fine. Sometimes he doesn't. The tricky part, of course, is that that's fine too. "Not the same as you" does not mean "broken." It doesn't mean he owes you anything; nor does he need to change. Neither do you, as far as the sex drive goes. The irritability, well, that could be a problem.

Take a look at how you're handling the

communication end here. Are you telling him, covertly or overtly, that he has been weighed and found wanting? Are you sulking or crabbing at him when he doesn't put out, or sighing heavily, or doing your best to make him feel guilty? 'Cause I gotta tell you, all those have been rigorously laboratory tested and found to be potent anti-aphrodisiacs. You want to make sure your own attitudes or actions are not exacerbating the problem, assuming there is a problem. Which, frankly, there isn't.

You do not have to dial back your natural level of desire, assuming that is even possible. You may need to dial back your *expectations*; those you have some control over. If he's naturally content at something like three or four times a week (that's officially "lots of sex," by the way) it's fairly unlikely that's suddenly going to change. So don't make yourself crazy. I have no idea if Einstein really said that the definition of insanity is doing the same thing over and over and expecting different results, but somebody ought to have.

No way am I positing that sex drive takes a long slow dispiriting slide toward oblivion as soon as we become grownups.

And now, some solutions: since you sound young and saucy and unabashed, why not suggest a little mutual masturbation on his off nights? You, at least, would emerge dehornified, and who knows? Maybe a little action with no pressure to perform would give him ideas. Sometimes we think we're a lot tireder or less in the mood than we really are. If he cannot be spurred to mutuality, you can always just say "OK, don't mind me, then!" and reach for your sex tool (now that I have kids and approximately 1 billion actual toys the word "toys," like "play" and "play date" has been substantially desexified for me, so I'm trying something new here; do we like it?) and have it as though he weren't there. And if that doesn't seem doable, excuse yourself and come back when you're done.

The most interesting part of your question, to me, was actually none of this stuff, but the part that people would think you were awful if you were a guy pressuring a girl for sex. And my answer is yes, they totally would. But that is no excuse to do it yourself. *Love,*
Andrea

See Andrea's other column at carnalnation.com.

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